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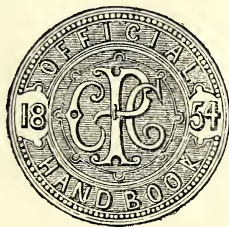
COURT

1. ...
2. ...
3. Elizabeth of Angoulême do
4. John do
5. Richard I do
6. Berengaria do
7. Eleanor of Guienne do
8. Fountain from Heisterberg
9. Rhippe do with Bar. relief over from ...
supported by house, outside
10. Doorway from Mayence with Aug. ...
11. Portion of Cloister from ...
12. Doorway with Rhippe ...
13. Shobden door with Bar. ...
14. Shobden Chancel Arch
15. Shobden Door
16. Chancel arch from ...
17. do pier from ...
18. Eastern Triplet from ...
19. Freshford Church door with ...
20. Cross from ...
21. do do, ...
22. do do, ...
23. Door from ...
24. Winchester Font
25. Erdisley Church Font
26. Brian Door

THE
BYZANTINE AND ROMANESQUE
COURT

IN THE
CRYSTAL PALACE.

DESCRIBED BY
M. DIGBY WYATT AND J. B. WARING.



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WHITEFRIARS;

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NOTICE.

THE Byzantine Court has been designed and arranged by Mr. M. Digby Wyatt, with Mr. C. Fowler, Jun., as chief superintendent, and Mr. Thomas Hill, draughtsman.

The construction generally was done by Messrs. Fox, Henderson and Co., the ornamental portions by Mr. Cundy.

The pavement of the Cloister was presented to the Crystal Palace Company by Messrs. Maw, of Benthall, Shropshire. The pavement of the Court, in metallic lava, was executed by Orsi and Armani, the designs being principally founded on examples in Messrs. Waring and Macquoid's "Architectural Art in Italy and Spain."

The full-size drawings were made out for it, and its execution was superintended by Mr. Thomas Hill.

The restorations of the Kilpeck and Shobden doors have been executed by Mr. W. Jennings, of Hereford, the painted decorations being by Mr. Moone, of London, from designs of Mr. Wyatt's, based on the illustrations given in the valuable works of Mr. Lewis on those churches.

The escutcheons of the Royal Screen, under Mr. Wyatt's charge, have also been painted by Mr. Moone.

The polychromy has been cleverly and conscientiously executed by Mr. Beensen, of London, from designs by Mr. Wyatt, founded for the most part on studies made by

him in Italy and Sicily; the most important of which have been engraved in his work on the "Geometrical Mosaics of the Middle Ages;" the working out and superintendence of the above decorations have been confided to Mr. R. P. Pullan, by whom some of the principal subjects have also been painted.

The large fountain was executed by Mr. Redfern, of Ashford, Derbyshire, in marble from the quarries of his Grace the Duke of Devonshire.

The Knights Templar have been reproduced under the superintendence of Mr. Richardson, the sculptor, who so ably restored the original monuments.

The painted ceiling from Assisi, in the gallery, is by Mr. R. J. Clayton, of London.

The cloister of St. John Lateran was cast, and its mosaics executed, under the superintendence of Dr. Emil Braun, of Rome.

The Irish casts, for the possession of which the Company is indebted to the authorities of the Great Irish Exhibition, have been carefully re-erected by Mr. Jones, in the employ of the well-known sculptor of the same name.

THE BYZANTINE AND ROMANESQUE COURT.

GENERAL REMARKS.

It is only within the present century that the style of architecture, many of the most interesting monuments of which are exhibited in the Byzantine Court, has received that amount of study to which it is certainly entitled, both from the peculiar position which it occupies, as a link between the classic and Gothic styles, and from its own inherent merit. Without the aid of such an investigation, not only do the mediæval and antique styles of architecture appear to have no affinity for each other, but they may even be looked upon as symbolic of two antagonistic states of social existence. But as all science informs us of the mutual dependence of everything on earth, whether in the primary creations of the Deity, or the secondary creations of man, so, in this case, a well-directed spirit of inquiry has revealed to us a kindred law of relation. Thus the most superficial examination cannot but reveal to the student how Roman architecture—itself an offspring of Greece—was gradually transformed by successive changes into the Byzantine style, which in its turn varying with the course of ages, and undergoing modifications according to the means, the disposition, and necessities of the people who adopted it, resolved itself into two remarkable phases, in the Lombard and Norman styles; from which again sprung, as a necessary consequence, when we consider the climate, character, and creed of those artists who shaped its progress, that which must be

The Byzantine style a link between the Roman and Gothic.

Its development from the Roman style.

regarded as one of the most magnificent proofs of man's power over dull matter, which time has bequeathed to us,—the Pointed system of architecture.

The connection between all styles.

Thus then we perceive, that in architecture, as in all other works of creation, there is no gap; and were our means of gaining a knowledge of all the architectural works ever produced, but microscopic, we should doubtless be enabled to supply the series of links wanting to connect all styles; and hence the very apparent opposition existing between one ancient system—the Roman—and another—the Gothic—only renders more interesting the Byzantine style, which, with its offshoots, served to connect the two.

Effect of the great Byzantine churches.

Great as may be the power possessed by the principal examples of the two former styles, to excite and elevate the imagination of the beholder, few who have visited the religious monuments of Venice and of Sicily—the triumphs of the chief masters of the Byzantine—have failed to be overcome by deep emotion at their majesty and richness—the largeness of their well-arranged masses—the depth of their mysterious shadows—and the brilliant effect of their burnished lights. There is a religious solemnity about them, which produces a consonant effect upon the spirit,—and by no works of man's hands are the chords of his heart tuned to sentiments of devotion, at once more profound and more exalted.

Power of association of ideas

Such facts alone are sufficient to lend a peculiar interest to the study of this style—a study which it is impossible to disconnect from the history of the times, and the men whose age it illustrates. It is the eyrie-like castle of the Rhine which gives vitality to the old robber knight. It is in the noble palaces of Italy that we learn to appreciate the ancient Italian aristocracy. It is in the Gothic cathedral that we best comprehend the power of the mediæval Church over the senses and imagination.

in Romanesque monuments.

In such associations of idea the Romanesque monuments yield in interest to none. They are vestiges of an age singularly troubled and romantic, and are tinged, as it were, with the light of two suns—on one side by the setting sun of an old world; on the other, by the earliest gleams of a new day dawning on a new people

and a new life. Fiction itself could devise nothing more strange than the incidents which many of these monuments witnessed.

At the close of the tenth century, all Europe was scared with a firm belief in the approaching end of the world; and the troubles of the times somewhat warranted such a belief. The Northmen terrified the nations by inroads, the path of which was marked with the most ruthless destruction. Antichrist, in the form of Mahometanism, caused all Europe to tremble for its freedom. Fearful signs were seen in the heavens, and Rome, the centre of western civilisation, had become a nest of robbers. Everywhere, after the death of Charlemagne, strife and violence were prevalent, and brute force was recognised as the only law. In the midst of this commotion, that once mighty monarch passed from its turbulence, and in the crypt of his famous church at Aix-la-Chapelle, royally robed and crowned, sceptred and enthroned, his good sword Joyeuse by his side, and the Bible on his knees, he was set to await, with the dull stare of a waxen image, the approaching advent of the Judgment Day.

Historical events contemporary with the dominance of the style.

Of such times is this style the exponent, and by it is our attention drawn to the rise and progress of commercial, yet stately Venice, the strange history of the Normans in France and England, and their still stranger history in Apulia and Sicily, the internecine strife of the armed bishops in Germany, the prolonged struggle of the German emperors for dominion in Italy, the mighty movement of the first crusades, the successful extension of the Italian republics in spite of despotic opposition, and the stubborn resistance of the northern Spaniards to Arab invasion.

Such are some of the main historical features connected with a study of this style, which can scarcely be fully understood, without also an investigation into the commerce, the social life, and the differences of religious creed, during the earlier centuries of the Christian era; a desire for such knowledge, it is to be hoped, the examples collected in the Crystal Palace will excite, and in its prosecution and realisation they will doubtless form important aids.

Into such details it would be of course impossible to enter in so brief a treatise as the present ; but, as we conceive some slight knowledge of their historical conditions is essential to even an approximately just estimate of all reliques of the genius of the past,—before proceeding to a description of the monuments of the Byzantine Court, we shall lay before the reader the following

HISTORY.

Constantine the founder of the Byzantine empire.

When Constantine, the first Christian Emperor of the Roman race, removed the seat of empire from Rome to Byzantium (as Constantinople was up to that period called) about the year of our era 330, he carried with him the arts of the former empire, such as they were (being then in a very declining state), and applied them to the enlargement and decoration of the new city. Thence arose that combination of Roman, Greek, and Oriental traditions, which distinguished the Byzantine style, and which was extended correlatively with the power and influence of the eastern empire.

Epochs of the style.

The history of Byzantine art, properly so called, may be divided into three epochs :

The first.

The first, from the time of Constantine, to the middle of the sixth century, of which few examples remain :

The second.

The second, from the time of Justinian, to the eleventh century, to which period most of the existing Byzantine monuments belong :

The third.

And the third, from the eleventh century, to the final conquest of Greece by the Turks, in the fifteenth century, during which period, an European, and more especially a Venetian influence is visible, both in arrangement and style.

The second most influential.

The first and third epochs were more local in their influence ; and it is the second, the monuments of which affected not only the styles adopted in Italy, France, Germany, and Great Britain, but penetrated widely among the Slavonic and Oriental races, and was carried by the conquering Arabs through all the north of Africa, and the greater portion of Spain.

As we have just remarked, few, if any, complete and

authentic examples of the first period have come down to us,* and the earliest as well as the greatest example of the Byzantine school is to be found in the Mosque of Sta Sophia at Constantinople. The erection of this celebrated building is due to Justinian, who ascended the throne in 527. In the fifth year of his reign its construction was confided to the Greek architects, Anthemius of Tralles, and Isidore of Miletus; and under their auspices the entire design was constructed, with its great dome 115 feet in diameter, and 180 feet at its highest point above the level of the pavement.† An earthquake injured it in the twentieth year of Justinian's reign; and the church as it now exists was not completed until the year 548, when Justinian celebrated its second dedication.

Earliest examples of the style.

Contemporary with the erection of Sta Sophia was that of San Vitale at Ravenna, the capital of the Exarchate—founded by the piety of Julian, the treasurer of Justinian, about the year 530—a very perfect example of the style of the century, and especially interesting as having been the model on which Charlemagne caused his cathedral at Aix-la-Chapelle, to be built. After the death of Justinian, religious strife materially affected the prosperity of the arts in Greece, and two Emperors, Leo the Isaurian, and Constantine Copronymus, ranging themselves on the side of the Iconoclasts, despoiled the churches of their ornaments and discouraged that excessive love of display which characterised the style and the people,—driving out over the continent of Europe a multitude of artists, who propagated the very styles of ornamentation it was the aim of the despots to destroy, in districts where, but for their persecution, they might never have obtained root.

The Iconoclastic persecution;

its result.

The Emperors Theophilus, and Basil the Macedonian, encouraged the application of the arts, not for ecclesiastical purposes alone; and under Leo VI., and Constantine Porphyrogenitus, the Byzantine school was in full vigour.

The flourishing state of Byzantine art;

* The Golden Gate and the Dome of the Rock, or the Mosque of Omar at Jerusalem, have been ascribed to this earlier period: see Fergusson's "Jerusalem."

† It is singular to remark how exactly its section corresponds with that of the great transept of the Crystal Palace, under which it would just pass.

its effect on
the Arab
races,—

on Italy,—

on France,

Germany,

Greece,

and Asia
Minor ;

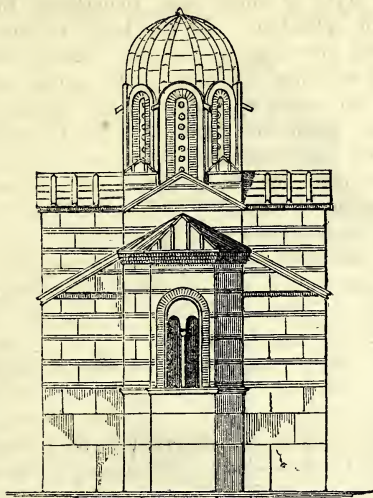
its decline
in the
eleventh
century ;

During this epoch Greek artists were very generally employed in foreign countries ; and the Arabs based upon it a style of their own, remarkable for its originality and splendour. In the tenth century we find great activity prevailing in the arts. Greek artists were everywhere welcome. Venice in the north, and Monte Cassino in the south of Italy, equally applied to them for aid. In Rome the fugitives from Byzantium were received into an establishment known as the “*Scuola Greca*,” founded for them by Pope Adrian I., and attached to the church of *S^{ta} Maria in Cosmedino*. In Sicily they were at home. In France their style was spread and their monuments copied through the influence of a Venetian colony, at *Perigueux*, and subsequently at *Limoges*, in the former of which places, the old church of *St. Front* is closely designed on that of *St. Mark's*, at Venice ; and a passage in the life of *St. Meinwer* proves the employment of Greek artists at *Paderborn*, in Germany, in the year 1015. In that country, indeed, the influence of the Byzantine school is seen more strongly than in any Cisalpine land. At an early period, under *Charlemagne*, artists from *Constantinople*, and their productions, were in the highest favour ; and in the tenth century, *Theophania*, daughter of the Greek Emperor, *Romanus II.*, mother of *Otho III.*, and Regent during his minority, naturally encouraged the artists of her native country. Greece itself possesses many monuments of this period, such as the interesting churches of *Panagia Lycodimo*, and the *Taxiarch*, at *Athens*. Of the last-named we give the flank elevation, as being characterised by a peculiar Byzantine character, and especially remarkable for its multangular apse and dome ; similar examples to which latter are not unfrequent in the Rhenish churches.

The spread of its influence is equally visible in *Asia Minor*, in *Armenia*, in the *Caucasian provinces*, and among all the *Slavonic races* ; among whom, at the present day, its style is the foundation of all national art.

From the eleventh century, however, the influence of *Byzantium* was on the decline. Continued wars drained the resources of the state ; and the inroads of the *Persians*, the *Arabs*, and the *Seljoukid Turks* affected her

territory and her power. At the close of the eleventh, and during the succeeding centuries, she suffered equally



Flank Elevation of the Church of the Taxiarch, Athens.

from doubtful friends and open foes. In the thirteenth century, the nations who had received from her the elements of their civilisation, had far outstripped their effete instructress, in art, in intelligence, and in power. The city in which Christianity received its first established recognition, was mercilessly pillaged by the Christian Venetians, and French, in the year 1204; and the Empire itself, or the little of it which retained that title, in spite of the last and laudable efforts of the Comneni family in the twelfth century, fell into a state of insignificance and decay, which rendered it an easy conquest to the victorious arms of Mahomet II., who, in the year 1453, made Constantinople his residence, and converted the church of St. Sophia into his principal mosque.

its gradual decay in the thirteenth century.

Final overthrow of Byzantium, A.D., 1453.

Among the Slavonic, Arab, and Greek races, the Byzantine style was the foundation of all art, and is still its primary element. As an example of the wide-spread

Byzantine art dominant among the Slavonic races.

influence of the style, we subjoin a view of the church of Dighour in Armenia, in which a character not widely differing from that of the European Romanesque churches may also be remarked ; but in Europe generally this is not



Church of Dighour, Armenia.

the case. Examples of purely Byzantine art are few and isolated, although in many, perhaps in most monuments built during the prevalence of its fashion, a Byzantine character is easily discernible.

To account for this, it is necessary to notice the state of European art during that period. Without entering into those particulars wherein the churches of Byzantium and Rome differed, we may remark that, ever jealous of each other's power, continual disputes arose between them, which led to their final definite separation, and the establishment of their respective claims to sacerdotal supremacy in the eighth century, when Gregory II. formally excommunicated all iconoclasts, including the Emperor Leo III. himself, in the year 726.

Not so in
Western
Europe,

on account
of the differ-
ences be-
tween the
churches of
Rome and
Byzantium.

These differences had been marked from the earliest period in the arrangement of their churches. The Greek cross inscribed within a square, and surmounted by one large cupola, and four smaller angle ones, as a type of form, made no advance in Rome, which had adopted the tradition of the old heathen basilica,—a simple oblong, divided by columns into three aisles, and terminating with a semicircular central recess, known as an “Absis.”

Different types of form adopted by the two churches.

As the influence of Rome in matters of faith increased among the new nations, so this particular arrangement patronised by her, with some modifications, prevailed also; and in the carrying out, in the various countries under her sway, of structures based upon this design, so different to that of the Eastern Church, the old Roman monuments, still existing more or less plentifully throughout Europe, either served as objects of imitation, or were actually applied.

Influence of Rome on Western Europe,

But it was impossible to escape the influence of Constantinople, at least commercially. From the sixth to the tenth centuries, during which period the Greeks were indeed “*arbitri elegantiarum*,” numerous works of ornamental art, such as richly woven and embroidered stuffs, wood and ivory carvings, ornaments in the base and precious metals, enriched with damascene work, and enamels, illuminated manuscripts, and paintings on panel, were carried by traders, and bought by the clergy and others, throughout Europe; and it is from these combined influences that the Romanesque style sprung.

and of Constantinople,

especially in ornamental work.

As before remarked, Rome continued attached to the plain basilica, and to a style which was not far removed from purely Roman traditions. The earliest examples, treated in such a spirit, are the churches of *S^{ta} Sabina*, of the fifth century; of *St. Agnese* and *San Lorenzo* (outside the walls), of the sixth and seventh centuries; and a numerous series in the ninth century; through which the orthodox plan was continued, even to the period of the late Romanesque.

Earliest examples of Christian art at Rome,

But in the north of Italy, the spirit of change was working strongly. From shortly after the death of Theodoric the Ostrogoth, in the year 526, after a glorious reign of thirty-three years, up to the conquest of Italy, by Charlemagne, in 774, the kingdom of Italy (with the

and in Northern Italy.

The Lombards,—

exception of the Exarchate of Ravenna) was held by sovereigns of the Lombard race. Gibbon and Sismondi bear witness to the civilisation of this remarkable people, who, it is generally admitted, originated a style which has been called "Lombard" in their honour. It would appear that in matters of art they regarded Byzantium rather than Rome, and that their artists were in no slight measure affected by the neighbouring monuments of Ravenna.

their earliest works ;

The earliest buildings attributed to them are the churches of San Frediano, and San Michele, at Lucca ; and of San Michele, and San Pietro Cielo d'Oro, at Pavia, the date of which is referred to the seventh and eighth centuries. St. Ambrogio, at Milan, is ascribed to the ninth century, but by some antiquaries to a much later period. Charlemagne, we may observe, who put an end to the dynasty of the Lombards in the year 774, adopted, in a great measure, if not entirely, their style of building ; and naturalised it, in connection with Byzantine models, at Aix-la-Chapelle, and along the banks of the Rhine.

their style principally adopted by Charlemagne.

Byzantine influence at Venice.

In the tenth century, architecture would not appear to have been very active in Italy, if we except Genoa and Venice, maritime states which escaped in a great measure the general strife, and in the last-named of which Byzantine architecture, already introduced in the churches of Torcello and Murano, was adopted as the style of the new cathedral, erected at the close of the tenth century.

Extension of the Lombard style during the eleventh century,

Lombard architecture survived the dynasty under whom it had been matured, and after the conclusion of the struggle between the united powers of the popes and the nascent municipalities, against the German emperors, during the eleventh and twelfth centuries, received an increased extension.

at Pisa.

Foremost in this progress stands Pisa, which in the year 1063 founded a group of ecclesiastical buildings, affording an important landmark in the history of art, and exhibiting a singular illustration of local influence acting on foreign artists, in the persons of Buschettus and Bonannus—Greeks—in whose compositions a departure from Byzantine tradition is clearly discernible.

Lucca followed closely on her steps, and in the same style. Nor was Florence far behind; and in the thirteenth century, Siena, Parma, Modena, Piacenza, Ferrara, and Cremona, produced noble specimens of the rapidly advancing Romanesque school. At Rome alone, where Latin traditions prevailed, was there comparative sluggishness, in imitating the style, and activity, of the surrounding republics.

Lucca and other cities.

Rome almost stationary.

If from the north and centre of Italy we turn our attention to the south, an equally important change, founded on another element, had been for some time at work.

Important change in Southern Italy effected by

The Normans, who in the eleventh century had become masters of Apulia, and in the twelfth century of Sicily, impressed on Lombard forms, and Byzantine details, a character peculiar to themselves. On the main land their buildings followed the Lombard type, but in Sicily, the skill of the native Saracenic workmen, whose practice was founded on Greek theory, together with the pointed arch, of common occurrence in the Saracenic buildings, were appropriated by them. Artists, sought for directly from Constantinople, were also in much favour, and the church of Monreale, commenced in the year 1174, is in a great measure purely Byzantine.

the Normans.

their models.

Greek influence.

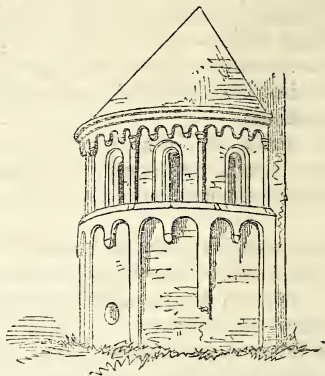
We may here observe, that from the systematic adoption of the Saracenic pointed arch by the Normans in Sicily, has been pretty clearly traced its transmission and application by their brethren in France and England.

The pointed arch.

In the year 800 Charlemagne was crowned Emperor of the West at Rome; and in his new buildings on the banks of the Rhine he naturalised the Lombard and Byzantine styles. His cathedral of Aix-la-Chapelle was professedly imitated from the church of San Vitale at Ravenna, and served, in turn, as a model for the original cathedral of Cologne, the mother church of the cathedrals of Mayence, Worms, and Spire. An example of the style, said to have been transplanted from Lombardy into the Rhenish provinces, is to be seen in the accompanying sketch of a church apse at Nimeguen, which, although very early as regards its style, is generally attributed to the time of Frederick Barbarossa. These important buildings arose in the first half of the

Lombard and Byzantine art transplanted in Germany through Charlemagne;

its develop- eleventh century, and were the foundation of a German
ment,— Romanesque style, in which a Byzantine character,



Apse of a Church at Nimeguen.

especially in the ornament, is at times strongly marked, and of which the churches of Cologne, St. Aposteln, St. Martin, &c., are good types. In the same city the church of S. M. in Capitulo claims high antiquity, and would appear to have been completed prior to 1050.

This style found great favour in the Rhine districts, from which the leading features of the Byzantine Court have been derived, and the churches of Laach, Sinzig, Boppart, and a long list of others, foreshadow its florid epoch, when the Early Pointed style was on the point of displacing it.

Saxony was another centre of radiation, the influence of which had an early effect in northern and central Germany ; and under the fostering care of the Saxon line of kings, commencing with Otho the Great, in 962, architecture would appear to have been much encouraged.

In these buildings a rough imitation of antique forms is very common, and instead of the domed churches of the Rhine, we find the Roman basilica the leading idea. The earliest existing examples are the churches of Quedlinburg, Groningen, and Gernrode—in the tenth century. Various modifications of this system are to be

it is displaced by the Pointed style.

Early art in Saxony ;

its character,

found in Saxony, Thuringia, and Franconia, in which the more complex system of the western provinces, with its domes and vaulted roofs, is found in combination with the simpler elements to which we have alluded. and late modification.

In France the Romanesque style presents two developments, that in the south being founded more upon the numerous Roman remains which are to be found there, influenced by an early and constant intercourse with Venice and the East; and in some districts, as in the old department of Auvergne, by a volcanic soil, similar to that of Southern Italy. The greater number of these buildings belong to the twelfth and thirteenth centuries, and their influence extended into the north of Spain, and the southern districts of Alsace. France—
various
formative
influences :

extension of
the style.

In the north and west of France, the comparative absence of these causes led to a freer development of individual character. The principal examples of this class are to be found in Normandy, and bear an original impress, which in a great measure justifies the general name of "Norman" by which they are known in England, where that particular style was introduced by the Normans. Buildings of a similar character, ascribed to the early part of the eleventh century, still exist at Paris and Chartres, &c., but the earliest and most important authentic examples occur at Caen, about the middle of the eleventh century; and by the twelfth century, the style therein exhibited became general throughout the north of France, and with very slight modifications in England also. Northern
and Western
France.

The Nor-
mans, their
individu-
ality,

as seen at
Caen.
Style in the
twelfth cen-
tury;
its modifi-
cations in
England.

In the last-named country, the Norman Romanesque style exhibits itself in numerous and rich monuments, of a more decorated character than their Norman French types: and in some cases, as at Shobden, and Kilpeck, evident traces are to be recognised of the influence exerted by the Celtic school of ornament, which flourished vigorously in Ireland, Scotland, Wales, and North Britain, in the seventh, eighth, and following centuries, and was zealously cultivated by the monks of Glastonbury. But although few countries can show a more numerous and ornamental class of Romanesque buildings than England, still, so rapid was the movement of progress at that period, that the middle of the twelfth century witnessed Influence of
the native
style.

the introduction of the Pointed arch, and the commencement of the thirteenth, a rapid progress towards the Pointed style of architecture.

Advance to
the Pointed
style

in the Scandi-
navian lands.

In Scandinavia the earlier monuments exhibit a striking coincidence with the Irish and Anglo-Saxon decorative features; while the later ones appear to have been founded on German models, and especially subject to an influence proceeding from the Pomeranian coast; between which part of Germany, and Denmark, an intimate intercourse was carried on, in the early part of the thirteenth century.

General
adoption of
the Pointed
style.

Shortly after this period the Pointed style became more general, and the close of the thirteenth century witnessed the general disuse of the leading Romanesque features in all the Cisalpine countries.

SECTIONAL STYLES.

The Byzan-
tine style.

Having thus briefly traced the history of Byzantine and Romanesque architecture, we will proceed to give a succinct account of their general characteristics.

Plan of By-
zantine
churches:

general cha-
racteristics.

In the Byzantine style the general arrangement of the churches is that of a Greek cross, inscribed within a square, with four central piers supporting a large hemispherical dome, the arms of the cross being surmounted by four smaller cupolas. The column, generally founded on Roman proportions, occurs constantly, surmounted by a cushion-shaped capital, from which spring immediately, arches, usually of semicircular form, but at times stilted, segmental, and horse-shoe. All openings are arched, and the masonry is marked by alternate courses of brick and stone. The doors have usually a straight lintel carried from side to side beneath the semicircular head; the intervening space being often ornamented with pierced stone-work. The mouldings are of a bold projection, but few in number, the edges being rounded off, and frequently worked with foliage in low relief. The flat intervening bands are at times ornamented with the beautiful glass mosaic peculiar to the style. An important feature, and one of the characteristics of the Romanesque style, is the occurrence of the arched window, subdivided by a small central column, into two

smaller arched openings, as seen at San Vitale. The accompanying example, from the second tier of arcades at the cathedral of Aix-la-Chapelle, founded by Charlemagne in direct imitation of St. Vitale, is an interesting instance of its earliest appearance in the North.



Window from the old Church of Aix-la-Chapelle.

Bricks placed on edge so as to form a tooth-like ornament are not uncommon. The foliage is founded on ancient Greek, rather than on Roman traditions, and is characterised by a peculiarly sharp outline. All ornamental sculpture is in comparatively low relief, and the absence of human and other figures is very marked. Enrichments were almost invariably so carved, by sinking portions only of the surfaces, and leaving the arrisses and principal planes untouched, as to preserve the original constructive forms given by the mason. The employment of the drill, instead of the chisel, so common in debased Roman work, was retained as a very general practice by the Greek carvers, and very often with excellent effect. The foliage of the acanthus, although imitated from the antique, quite changed its character, becoming more geometrical and conventional in its form. But that which, equally with their peculiar arrangement, distinguishes the churches of the Byzantine school, is the profuse and splendid display they present of mosaic work. Of this, the use was so universal, and the varieties so marked, that we shall describe them specially under the head of Polychromatic decoration.

Greek
foliage
imitated :

method of
sculpture.

Use of Mo-
saic work.

Generally, we may observe that the rectangular connection of lines and masses, and the horizontal sky line, common in Roman architecture, disappear ; everything affects a curved form. The supporting members, such

Affection for
curved
forms.

as capitals and mouldings, incline to a convex or cushion curve, surmounted by the sweeping forms of the superimposed cupolas.

The Lombard style.

The Lombard style, which we may regard as the earliest development of the Romanesque, and as the source from whence was derived the architecture of the Rhine districts, is characterised by new, and more ornamental features.

General plan of churches.

The general arrangement of the churches is a combination of the Roman basilica with the cross, which takes a natural rather than a symbolical form, one arm being elongated, like the Latin cross ; the points of intersection being surmounted by a tower in place of a dome. Slender and clustered projections rise externally from the ground to the roof line ; arcaded galleries follow the line of the gable, surmount the circular apse, and at times are carried completely round the building. The great number of additional mouldings, especially on the entrances, is very striking, and their surfaces are covered with rough but effective sculpture, which ending sometimes with the doorway, is at others carried in bands horizontally through the façade, whilst the central doorway is frequently surmounted by a circular window. Incrustations of various coloured materials enrich most of the surfaces, and frequently, as at San Zeno at Verona, &c., the whole building is constructed with alternate horizontal courses of white and red, or white and black marbles.

General characteristics.

Interiors.

Internally, piers are frequently substituted for columns, and are at times compound, with attached half-columns. The capitals are of various forms, and profusely ornamented with very deeply-cut and usually grotesque sculpture.

Strength more an object than proportion.

Proportions are altogether neglected ; massive strength is evidently more an object than beauty ; and the rules of both Roman and Byzantine architecture are set at naught.

Round and octagonal buildings, especially as baptisteries, were usual. The Byzantine cupola is frequently introduced, and the crypt was seldom if ever omitted in the churches.

Lombard sculpture, its peculiarities.

But that which particularly distinguishes Lombard from Byzantine art is its sculpture, abounding with grotesque imagery, with illustrations of every-day life,

of a fanciful mythology, not yet quite extinct, and allusions, no longer symbolic, but direct, to the Christian creed; the latter quality, a striking evidence of the triumph of the Roman Church, over its iconoclastic adversaries in Greece.

In Germany, and especially in the Rhine districts, the Romanesque style received a peculiar development. Transmuted by degrees from the primitive Church of Aix-la-Chapelle and the original, but now destroyed, Cathedral of Cologne, it manifests itself earliest in the Cathedrals of Mayence, Worms, and Spire; and in a more complete and perfected state at Cologne, in the Church of S. M. in Capito. We find here the combined, dome, and vaulted basilica arrangement. Plain massive piers, in place of columns, mark the interior; these rest on square plinths, and have imposts of a single moulding; some of the capitals are cubical, and ornamented with bold, effective sculpture. The choir externally is marked by a plain, pilastered arcade, and the cornices rest on corbels. Beneath the choir is a large crypt, and round the choir are to be observed capitals with boldly-worked foliage.

The German Romanesque style.

General characteristics;

At Worms and Mayence the naves are also formed by massive square piers, every third one being furnished with a half-engaged column. The walls are remarkable for their broad, simple masses, and are without the arcade, or triforium, so common at a later period; this baldness is, however, relieved by a peculiar and tasteful decoration, extending from above the piers, to the superimposed windows. The doorways, as a rule, are devoid of that profuse sculpture which distinguishes those of Lombardy, and their archivolts are frequently plain.

at Worms and Mayence.

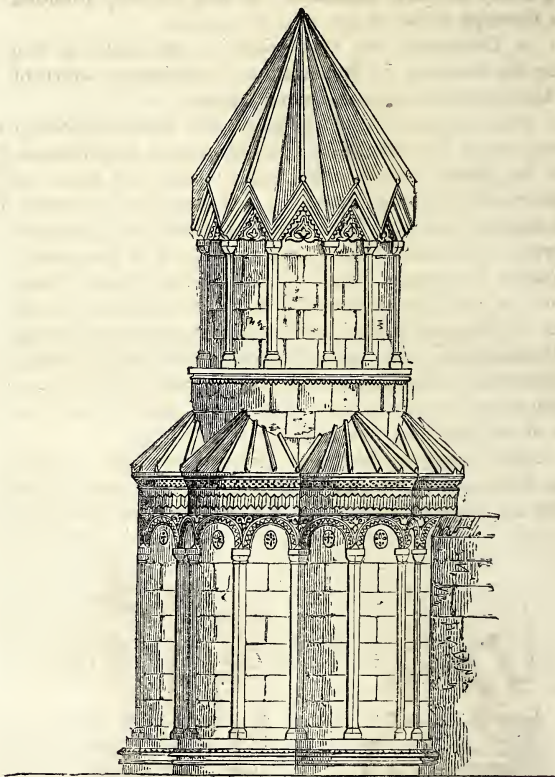
Doorways different to those of Lombardy.

By degrees a greater use of the arcaded gallery and corbelled string prevails; and in the thirteenth century the Rhenish churches are characterised by an almost fanciful richness of decoration; the pointed arch, too, appears; windows of curiously broken curves are common; the massing of the numerous towers becomes more compact; the central dome, frequently of a polygonal form externally, is highly ornamented; the multangular towers are, as well as the domes, finished by an acute-angled gable for each separate side, clustered round a centre spire or roof. A peculiarly Byzantine or oriental character is

Richness of style in the 13th century.

Byzantine
character of
ornament.

distinguishable in these, as well as in the foliated ornament, and the capitals ; whilst all the proportions are elongated and slender, and the use of arcades becomes



The Baptistery of Ani.

Principal
examples of
the Rhenish
Romanesque
style.

almost extravagant, the whole forming a Rhenish Romanesque style, peculiar to Germany ; and of which many of the Cologne churches, St. Aposteln, St. Gereon, St. Cunibert, &c., and those of Andernaach, Laach, Sinzig, with numerous others of the same class, are well-known examples.

A very remarkable example of European influence acting on the East, is to be found in a baptistery of the above nature at Ani, in Northern Greece, closely resembling many Rhenish buildings. It was probably founded on a German model in the twelfth century.

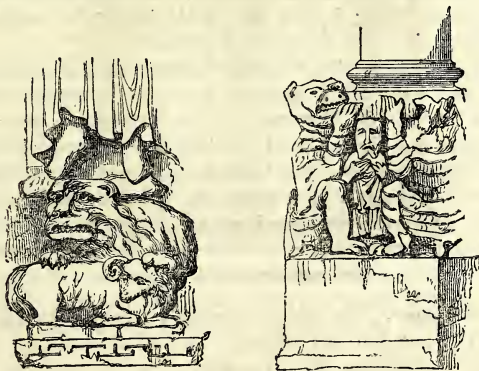
It is impossible in this space to particularise the numerous varieties of Romanesque architecture south of the Loire, extending eastward to Alsace.

In some localities the Roman remains were manifestly copied, as in Languedoc; in others, a close resemblance is to be found between the monuments and those of Southern Italy, as in Auvergne. Roman and German-Romanesque traditions are found combined in Franche-Compté. In Touraine the Byzantine style is prevalent; in Poitou the same, with an admixture of the Pisan school; in the Pyrenean provinces we remark an evident influx of Moorish detail, and in the provinces bordering on Piedmont is seen the influence of the neighbouring Italian style. Throughout all, the dominant feeling is a reminiscence, more or less strongly evidenced, of the style of the late Roman remains.

Formative causes of the Romanesque styles of southern France.

General influence of Roman remains.

Roughly fluted columns and pilasters, cornices, sculptured friezes, and regular archivolts are common. The plinths are frequently profusely ornamented with grotesque



Plinths from St. Gilles, Arles.

sculpture of hybrid animals, &c. An example of this nature, a plinth, formed by a sheep in the clutches of a

General
character-
istics—
(external)

lion, serving as a pedestal to a statue, is shewn in the accompanying wood-cut. It is from the church of St. Gilles, at Arles, in which city are numerous examples of the same fanciful style of sculpture. Statues, lanky, but not without some feeling for nature, are often found at the angles of doors and of piers: the doorway columns rest frequently on the backs of lions. Capitals of extraordinary richness, and almost like brackets in their great projection, and central door piers covered with sculpture, are general. The churches are frequently studded with absidal chapels, and the absides themselves (indifferently multangular and circular) are capped with a good cornice, supported by stunted columns resting on buttresses, between which are placed semicircular windows, usually of one light; whilst one high tower, of diminishing stages, marks the intersection of the nave and transept, and the façade presents one united mass, surmounted by a pedimental outline, unbroken by western towers,—the whole being often overloaded with sculptured ornament. Internally, the piers and walls are usually plain, with simple mouldings; and the roof formed, either by a low pitched timber tiebeam construction, or with waggon vaulting, with flat bands. Where the Byzantine style prevailed, as in St. Front at Perigueux, Le Puy, &c., the vaulting is domical, and singularly resembles that in use in Venice, and at Ravenna.*

(internal).

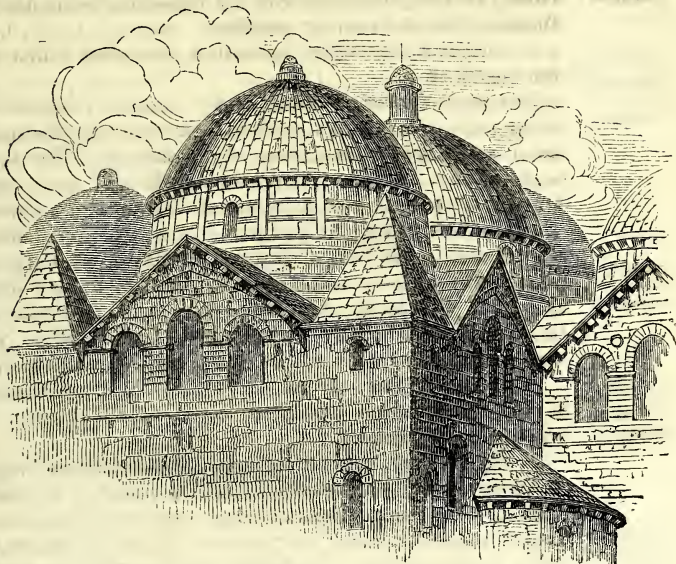
The existence of a Venetian colony at Perigueux, at the close of the tenth century, has been incontrovertibly proved by M. de Verneuil, in his interesting work on the Byzantine churches of Central France, and through their influence, the Veneto-Byzantine style was doubtless extended. Of the numerous churches which bear witness to it, the Cathedral of St. Front, at Perigueux, is the most remarkable, both in its plan and arrangement; and its numerous domes, the similarity of which to those of St. Mark's, Venice, and St^a Sophia, Constantinople, will be at once perceived by means of the adjoining sketch.

Romanesque
style of
northern
France.

In the North, especially in Normandy, a very different style is met with. The church, planned as a Latin cross,

* The Rev. J. L. Petit has recently published an exceedingly interesting notice of this series of monuments.

has a massive square central tower, the surface of which is often lightened by continuous arcades ; the numerous



Exterior of the Cathedral of St. Front, at Périgueux.

absidal chapels are less frequent ; the roofs, except that of the central tower, are of a high pitch, and two western towers adjoin the angles of the principal front. The entire mass is well, but not excessively, ornamented. The doorways are broadly moulded, and deeply recessed. The columns are frequently well proportioned, resting on short plinths, and surmounted by capitals, the variety of which is marked by the extremes of grotesqueness, and of beauty. Proportion is more attended to, and the use of clustered and elongated columnar wall shafts is remarkable ; the absis is usually round, and the windows, which pierce it, are divided from each other by one undiminished circular shaft, running from the ground to the corbel table ; whilst the arcade, which in other buildings of the period passes usually immediately beneath it, is frequently placed on the ground stage. In a later period of the style, the

General
character-
istics.

Transition
to the Early
Pointed
style.

arches are frequently pointed, the shafts become more clustered and elongated, the roofs of higher pitch, pinnacles more frequently occur, and a transition to the Early Pointed style is strikingly manifest.

Character-
istics of the
Romanesque
style in
England.

In England this style received a somewhat different developement.

The general mass is usually of a heavier character, whilst particular features, such as doorways and windows, are more enriched than those of Normandy. There is more variety in the ornamental mouldings, and less delicacy of design : the influence of the preceding Celtic school of decoration is at times evident; the windows are smaller ; the use of heavy cylindrical piers more frequent. The nave, instead of being vaulted, has a wooden roof, and, in general, proportion is less carefully studied. In this country, equally with France, the transition to the Pointed style received an early and rapid developement.

Influence of
native
school.

Rapid tran-
sition to the
Pointed
style.

Such are a few of the most striking peculiarities of the Romanesque style, in the countries where it principally flourished.

General
resemblance
of the
Romanesque
styles.

In all, however different in parts, a general resemblance is evident. The same causes acted (unequally, it is true) upon all—the remembrance of Roman traditions, the reception of Byzantine taste, the presence of the Freemasons, and a common creed. In detail, the connection between the Romanesque and Byzantine is often strongly marked.

The causes.

In each case, the semicircular arch is a dominant feature, the column a subordinate one ; the mouldings bear the same general character, in which square faces predominate, and the capitals equally affect a cubical form. Judging from the writings of contemporary authors, there was the same love of works in valuable metals, and for costly ornaments, of which little has escaped the impartial hand of Time. The use of mosaic work appears not to have been uncommon, and where money or artists were wanting, its place was supplied by the use of painting. Modern research leads us to believe that many an interior, now all bare and gray, originally glowed with colour and gilding ; and that their walls and roofs were gaudily, if not tastefully, decorated with numerous subjects, from the Holy Scriptures, and from the legends associated with the Fathers of the Faith.

Analogous
features in
the Byzan-
tine and
Romanesque
styles.

Mosaic
work and
painting.

POLYCHROMATIC DECORATION.

As any sketch, either historical or architectural, of Byzantine art, would be most incomplete without some notice of such embellishment, we shall proceed to lay before our readers a few observations on that system of Polychromatic Decoration, by means of which the beauties of all its forms were so materially enhanced. The system technically having been divided into two leading sections—firstly, that in which the effect was produced by the combination of marbles and vitrified substances in *mosaic*, and, secondly, that in which *painting* was the sole medium;—we shall commence with the former branch of the subject.

Divided into
two sections:
mosaic and
painting.

Between the time of Constantine, A.D. 330, and the 14th century, three varieties of mosaic arose, which obtained universally in Italy, and during nearly 1000 years changed but little, either in principle or composition—with the exception, of course, that as the art of design progressed, so did the power of drawing and giving expression to the nude, and foliage, naturally expand.

Three
varieties
of mosaic.

The only specimen remaining executed in the antique manner, after the religious alterations effected in Italy, appears to be that curious incrustation which lines the vaulting of the Baptistery erected by Constantine, dedicated to S^{ta}. Costanza, and to be found near the Basilica of “Sant’ Agnese fuori le Mura, Rome.” It represents a vine, covering as it were the whole roof; it is, in fact, a *pergola*, and has, introduced among the leaves, many Christian symbols. The style is mixed Opus Tessellatum and Vermiculatum (*majus* and *medium*), of the ancients, and it exhibits none of the characteristics of the three styles we are about to describe, and which

Only one
example
remaining of
the antique
manner, at
Santa
Costanza
(Rome).

The three
varieties

especially Byzantine. may be regarded as especially Byzantine. These consisted in—

1. Glass Mosaic, called generally *Opus Musivum*, imitative ; used for walls and vaults.
2. Glass tessellation, called generally *Opus Grecanum*—conventional ; generally inlaid in church furniture.
3. Marble tessellation, called indifferently *Grecanium* and *Alexandrinum*—conventional ; formed into pavements.

Roman artificers at Constantinople.

Their probable adoption of new principles.

Oriental love of splendour led to Byzantine glass mosaic work ;

the principal artists in which were Greeks.

Destruction of examples in the East.

When, in the year 329, the seat of empire was removed to Constantinople, it may be believed that many Roman workers in Mosaic migrated with the court, and, through their labours, some of the first churches erected by Constantine were probably decorated. Owing to their already degenerate condition, and to the distance from good existing models, their hereditary predilections would desert them, and they would naturally be in a condition to receive impressions, tending to the modification of their system of production, from new objects and strange fashions presented to their view. From such craftsmen the art was doubtless handed down traditionally, but, in its character, effectively changed by its transmission. The oriental taste for splendour already shown in the gold ground mosaic of the late monuments of Pompeii, and doubtless of the Romans generally, soon superseded the purer practice of the ancients ; and Byzantine *glass mosaic* started into life.

There seems every reason to conclude that for many centuries the Greeks remained almost the exclusive workmen and designers in mosaic ; and, through their ingenuity, Italy and Sicily stand pre-eminent in the possession of churches and baptisteries, whose walls are adorned with the gilded ground, and the gorgeously draped and swarthy visaged saints, peculiarly Byzantine.

Byzantium, Asia Minor, and the Holy Land, once doubtless possessed many noble specimens of Greek Christian art ; but the elements, wars, fires, and Mahometan whitewash, has deprived us of almost all those sources whence modern oriental art probably derived much of its inspiration, and most of the peculiar features of its character. It is in connexion with this branch of

the subject that the interesting question arises, respecting the influence that the early decorative processes may have had, in determining the subsequent character of conventional ornament in all styles. Thus, the Arabs having at first adopted the general scheme of Byzantine architecture, and among its processes that of mosaic, the style, from want of drawings of detail, and of Greek architects, declined in its integrity ; while the mechanical processes being retained traditionally among the workmen, this very mosaic work, at first only a subordinate means of decoration, would become a leading element in the minds of the Mahometan designers. From experiments and combinations with small geometrical cubes of glass mosaic, they would be led, not unnaturally, to that elaborate and intricate style of pattern, which, when they emerged at length from the influence of Byzantine tradition, became an essential characteristic of their compositions. Thus, also, no doubt, did the ancient predilection for mosaic modify most materially not only the plan, and whole structure, of the churches erected in Italy down to the year 1200, but even the minor details that characterise and constitute the style of those monuments.

Influence of early decorative processes on subsequent ornament :

among the Arabs.

on the churches of Italy, and their minor details.

To return to realities, and our description of the first division of Christian mosaic, we may remark, as its chief and leading peculiarity, that it was employed only to represent and reproduce the forms of existing objects, such as figures, architectural forms, and conventional foliage, which were generally relieved with some slight indication of shading upon a gold ground—the whole being bedded on the cement, covering the walls, and vaults, of the basilicas and churches.

Subjects represented in the first division of mosaic.
Opus Musivum.

The design of both figures and ornaments was, generally speaking, very rude, though not without an occasional rising, in some of the figures, to a certain sublimity, derivable principally from the great simplicity of the forms and draperies, and the earnest *grandiose* expression depicted in their countenances. Perhaps the most striking example of this peculiar majesty is to be found in the enormous half-length figure of our Saviour, in the act of benediction, which occupies the semidome of the apse in the cathedral at Monreale, near Palermo, in Sicily. The

General characteristic.

An example at Monreale (Sicily).

Ornament. Its character in Sicily.	ornament, in general, is of a far better class of design when imbued with somewhat of a Saracenic or oriental taste—as in all the mosaic-work to be found in Sicily—
At Rome.	than when, as in most of the churches in Rome, its style of convention has been modified by old Roman fragments, paralysing, it would seem, the feeble judgment of the designer. Where entirely removed from the latter influence,
At Venice, Ravenna, &c.	as at Venice, Ravenna, and Ancona, this species of mosaic assumes a far more original and peculiar style of beauty.
Description of glass.	The pieces of glass employed in the formation of this work are of very irregular shapes and sizes, of all colours and tones of colour, and the ground-tint almost invariably
Style of execution.	prevailing is gold. The manner of execution is always large and coarse, and rarely approaches in neatness of joint, and regularity of bedding, even the “ <i>Opus majus Vermiculatum</i> ”; yet, notwithstanding these blemishes, the effect of gorgeous, luxurious, and, at the same time, solemn decoration produced, is unattainable by any other means, as yet employed in structural embellishment.
Its effects as seen at Ravenna, Palermo, &c.	How noble, and truly ecclesiastical in character, the gold-clad interiors of Monreale Cathedral, of the Capella Palatina at Palermo, of St. Mark’s at Venice, San Miniato at Florence, or Santi Apollinare and Vitale at Ravenna, are, the concurrent testimony of all travellers attests.
The two ear- liest glass mosaics.	The two earliest glass mosaics of the Christian era, which either exist, or of whose existence we have certain evidence, possess an extraordinary interest in connexion with the study of iconography. The most ancient, which
The most ancient	was traditionally related to have been given to Prudentius, a Roman patrician, by St. Peter, and which is referred to by Church writers of the fourth century, was stated by M. Frelet, at the <i>séance</i> held in 1841, at Lyons, by the French Society “for the preservation of monuments,”
represents the Saviour; its important effect	to be worthy of regard, as probably the primary type for the appearance of our Saviour; and he further observed that the pious duty of imitating this mosaic in after examples, was one of the great causes of the general resemblance
on subse- quent repre- sentations.	of physiognomy in many of the portraits executed from that period until the ninth century.
Lord Lind- say’s re- marks on this subject.	Lord Lindsay mentions, in reference to the peculiar Byzantine character of the head of the Redeemer, “that its earliest appearance is in a mosaic, said to be of the

fourth century, found originally in the cemetery of San Callisto at Rome, and now preserved in the Museum Christianum of the Vatican. It was repeated," he remarks, "in 441, attended to the right and left by the symbols of the evangelists, and the elders offering their crowns, on the triumphal arch of San Paolo fuori le Mura (now destroyed) ; was reiterated two years later on that of St^a. Maria Maggiore, still existing, and repeated constantly afterwards with but little variation. This primitive type consisted of a half-length placed within a wreath, and generally in the act of blessing with the right hand, and holding the cross or the globe in the left, and is to be often met with in the basilicas successively built at Rome and elsewhere in Italy."

Description
of portrait

This peculiar arrangement of subject became popular throughout Europe, and was known in Italy as a *Majestà*, in France as a *Majesté*, and in England as a *Majesty*. Sir C. Eastlake, in his invaluable "Materials for a History of Oil Painting," (p. 553) quotes a liberate roll of 1238, in which directions are given "*majestatem quondam in capellâ Sancti Thomæ depingi.*"

called a
"Majesty."

In addition to these most interesting portrait subjects, many others occur. "Sometimes," says Mr. Hope, "our Saviour is represented by a lamb exalted on a pedestal, and surrounded by a nimbus, to whom twelve other sheep, representing the Apostles, pay homage ; at other times, stags approaching a vessel stand for the souls of the faithful thirsting after the living waters : these souls while here below, appear in the shape of doves ; after the resurrection, and in a glorified state, in that of the phoenix. In the Chapel of Santa Prassede, at Rome, four angels in the pendentives support a medallion, the centre of the cupola containing the head of our Saviour." Often a troop of martyrs, male and female, distributed to the right and left, are seen worshipping the more colossal central figure—if of our Saviour, or of the patron saint, standing on the clouds ; or if of the Virgin, sitting on a gemmed throne. The triumphal arch is in general adorned, in conformity with its name, by saints or angels, celebrating the triumph of the cross, and the sacred initials suspended over its centre."

Other early
representa-
tions of the
Saviour.

Ornament of
the trium-
phal arch.

The general aspect of the history of this art presents

Character of
Greek
artists.

Lord Lind-
say's chrono-
logical list of
the Italian
mosaics.

Extra infor-
mation by
Hope,
Ciampini
and Mura-
tori.

Hiatus in the
history of
mosaic work.

The case of
Venice ex-
ceptional.

us with a picture of the industry, perseverance, skill, and, at the same time, monotony of the Greek character. From the fourth to the middle of the ninth century, an almost uninterrupted succession of works, of extreme value and importance, may be traced. For approximations to a chronological list of these, we are indebted to various authors ; since, however, the account furnished by Lord Lindsay is the most condensed, and moreover excludes performances of comparative insignificance, we prefer rather to draw from his materials than from those of any of the other writers. He tells us that the more interesting Italian mosaics of the first great period may be enumerated as follows, in their chronological order:—"those of Santa Sabina, Rome, c. 425 (now almost entirely destroyed) ; of Santa Maria Maggiore, c. 432 ; of SS. Nazario and Celso, or the tomb of Galla Placidia, Ravenna, 440 ; of S. Giovanni in Fonte, Ravenna, 451 ; of SS. Cosmo and Damian, Rome, 530 ; of San Vitale, Ravenna, 547 ; of S. Maria in Cosmedin, Ravenna, 553 ; of S. Apollinare di Fuori, Ravenna, 567 ; of San Apollinare di Dentro, Ravenna, 570 ; of San Lorenzo fuori de Mura, Rome, 578 ; of S. Agnes, Rome, 625 ; of the Oratory of San Venanzio, adjoining the Baptistery of Constantine, Rome, 642 ; of the Triclinium of San Leone (interesting for the portrait of Charlemagne), Rome, 797 ; of SS. Nereus and Achilles, Rome, c. 800 ; of S. Maria in Domenica, Rome, 815 ; of S. Pudenziana, Rome, and of S. Prassede, Rome, c. 820 ; of S. Cecilia, Rome, 820 ; of S. Ambrogio, Milan, 836 ; of S. Maria Nuova, Rome, 848." In Mr. Hope's catalogue several examples, not here mentioned, may be found, accompanied, for the most part, by the names of the founders ; and in the pages of Ciampini and Muratori, the student may find ample information as to dates and other minutiae.

From the year 850, to the beginning of the twelfth century—a period of war, misrule, and suffering—an almost complete hiatus in the history of mosaic occurs in Italy ; and although symptoms of a renewed existence burst forth in the commencement of the great works at St. Mark's, Venice (in 1073) ; it was not until the beginning of the twelfth century that the art exhibited any further striking developement. It is in the

decoration of the apse of the celebrated Church of San Clemente, at Rome, that we find the revival most strongly manifested. This is, as Lord Lindsay remarks, “a most elaborate and beautiful performance, yielding to none in minuteness of execution and in delicacy of sentiment. It is characterised, moreover, by a resuscitation of the symbolism of early Christianity, so long neglected, although in subordination to one of the traditional dramatic compositions—the Crucifixion. On every account, therefore, it merits the most attentive examination.”

Marked advance at San Clemente, Rome.

Resuscitation of early Christian symbolism.

Towards the beginning of the thirteenth century, the Italian artists began to learn from the Greeks then settled at Venice, and probably at Rome and Monte Cassino, to execute mosaic-work for themselves. Fra Giacomino, otherwise called Mino da Turrita, of Sienna, having learnt the art from the Greek artists who had been engaged by the monks of S^{ta}. Maria Novella, at Florence, to decorate the substructures of their church, commenced, in the year 1225, the decorations of the Tribune of the Baptistery at Florence; and, after completing his work there, he appears to have proceeded to Rome, where, towards the close of the century, we find him executing the splendid mosaics of the Tribunes of San Giovanni Laterano and Santa Maria Maggiore. After the departure of Mino from Florence, his place was supplied by Andrea Tafi, who acquired the art from the Greeks, then working at St. Mark's. He succeeded in inducing one of his instructors, Apollonius by name, to return with him to Florence: there they executed in conjunction the mosaics which adorn the cupola of the baptistery. In these labours they were assisted by the celebrated Gaddo Gaddi—the father of a race of artists—who, after distinguishing himself highly at Florence, was summoned to Rome; in which city he executed, among other large undertakings, the great Mosaic, still existing on the façade of the Basilica of S^{ta}. Maria Maggiore. With Gaddo Gaddi the genuine art of Italian *glass mosaic* may be said to have died, although small portions, executed at almost every date, are yet to be found in that great encyclopedia of art, St. Mark's, at Venice; from original studies in which monument, and in the Cathedral at Monreale, our principal painted decorations have been selected.

The Italians taught by Greeks at the beginning of the thirteenth century. Fra Giacomino.

Andrea Tafi.

Gaddo Gaddi.

Subsequent decline of the art.

Opus
Grecanicum,
the second
variety of
Christian
mosaic.
Method of
execution.

Its conven-
tionality.

Found on
church fur-
niture.

Rarely used
on exteriors.

Its preva-
lence in
Italy.

Earliest
examples.

Reproduc-
tion of the
Byzantine
Court.

Our second variety of Christian mosaic—the *glass tessellation*, which we shall venture to call *Opus Grecanicum*—consisted in the insertion into grooves cut in white marble, to a depth of about half an inch, of small cubes of variously coloured and gilded “smalto” (as the Italians called, and still call, the material of which mosaic is composed), and in the arrangement of these simple forms in such geometrical combination as to compose the most elaborate patterns. These, it is to be recollected, differ from all that were produced by means of “*Opus Mosaicum*,” our first species, in the essential particular of being purely conventional in style. These ornamental bands it was customary to combine with large slabs of the most precious materials, of serpentine, porphyry, pavonazzetto, and other valuable marbles, and apply them to the decoration of the furniture of churches and basilicas. Thus they are constantly to be met with in the cancelli or screens, the ambones or pulpits, the episcopal and regal thrones, the ciboria or tabernacles, and in the most gorgeous tombs and monuments. Their use externally was comparatively rare, although they may often be found uniting themselves with the architectural members of a building—as in the cloisters of St. Paul’s and St. John’s, in the Lateran cloisters, the porticos of San Lorenzo fuori le Mura, Rome, and of the Duomo, at Civita Castellana. The *Opus Grecanicum* prevailed over the whole of Italy for many centuries, but cannot be referred to an extremely early origin; since the art of geometry, on which its beauty, and indeed existence, almost entirely depended, was not revived in any considerable degree until the sixth century, or later.

We are unable to instance any earlier example of glass tessellation than that in the episcopal chair and tribune in the Basilica of San Lorenzo, at Rome, executed probably about the year 580. The portion of the cloister of St. John in the Lateran, which has been reproduced in real marbles and mosaic, together with the great variety of patterns, from most of the chief specimens in Italy, and Sicily, painted on the walls and piers of the Byzantine Court, will, it is to be hoped, convey a clear idea of its nature, and furnish some notion of the felicitous manner in which its forms harmonise in composition

with sculpture and painting. The regular and rectilinear qualities of its geometrical forms give to the figures of imitative art, and to curved and flowing ornament, the same vivacity and sense of motion ("il mosso d'un quadro") which the rectangular lines of a piece of architecture afford when introduced into an historical picture.

To the value of such geometrical bands, as the framework of wall-paintings, we shall hereafter further advert.

The hexagon and the triangle, the square and octagon, form the usual geometrical bases of most of the specimens of this ingenious art to be found in Italy. Descending into Sicily, patterns of accumulating intricacy, in which the leading white line preserves intricacy from degenerating into confusion, arrest our attention; more especially at Palermo, in the Capella Palatina, and in the Cathedral at Monreale. The existence of these features in that particular locality is to be accounted for by the acknowledged skill of the Saracens, the principal inhabitants of the island, in the contrivance and execution of decorations of great elaboration and of striking colour.

Geometrical
base of its
patterns.

Peculiarly
intricate in
Sicily,

through
Saracenic
skill.

Wherever *glass mosaic* in imitation of figures was used, this kind of work was employed; and, until the abandonment of the manufacture of the former variety, neither in design, colour, nor nature of material, did the last examples executed of the latter appear to differ at all from the first. It is right, however, to notice, that the popularity of the conventional mosaic survived that of the pictorial by at least a century and a half.

Similarity
between the
earliest and
latest exam-
ples.

These brilliant patterns will doubtless, to the taste of many, appear glaring and gaudy; but let those labouring under this impression picture to themselves its combination with the noble colour and the scenic and picturesque association of the fine old Italian churches, in which the examples are usually found, and they will probably arrive at some more just idea of its graceful and harmonious effect, and its capabilities as an industrial agent.

Scarcely any specimens of this art are to be found out of Italy. Mr. Hope notices some which formerly existed in the old Abbey of Clugny, in France, now destroyed; and we may boast of two or three specimens in our own country, of exceeding interest. The shrine of Edward

Examples
found out of
Italy.

the Confessor, which was finished under Henry III., bears an inscription, recording it to have been executed in the year 1270. The tomb of the same monarch exhibits also some very beautiful specimens of this same process, though, alas! in a wretched state of dilapidation. There appears to be no doubt whatever that these precious relics of long-forgotten arts were the work of Italian artists, and they have been long ascribed to the Italian Pietro Cavillini, who executed the mosaics of S^{ta}. Maria in Trastevera at Rome; but on most fallacious evidence are they attributed to him, since he never appears to have visited England; and had it been possible for him to do so, his visit could not have been at that time.

Probably by
Italian
artists.

The third
variety,

or opus
Alexan-
drinum;
its nature;

its antiquity
at Rome;

adopted by
the Byzan-
tine Greeks,

Turning now to our third division of the *medieval* mosaic—that which formed the ordinary Italian church paving from the time of Constantine down to the thirteenth century, and which has been successfully imitated in the beautiful encaustic tile-pavement of the cloister presented to the Company by Messrs. Maw & Co.—the *Opus Alexandrinum*,—we may describe it generally as tessellated marble-work—that is, an arrangement of small cubes, usually of porphyry or serpentine (reddish-purple and green-coloured), composing geometrical patterns in grooves cut in the white marble slabs, which form the pavement. The contrast between these two colours produces a monotonous, but always harmonious, effect. Giallo antico, a light yellow marble, with an occasional blush-tone, is also sometimes employed, but it has always the appearance of a subsequent introduction. This kind of pavement is of very great antiquity, and is generally regarded as having closely resembled that introduced into Rome by Alexander Severus, A.D. 222—235. Lampridius asserts that the emperor brought with him from Alexandria great quantities of porphyry and serpentine, which he caused to be worked into small squares and triangles, and variously combined. Prior, however, to this date, Pliny had described (lxxxvi. cap. 25) “a species of mosaic for pavements, composed of interlayings of porphyry and serpentine—richer in colour and less liable to wear out than softer marbles—which he calls ‘genus pavimenti Grecanici.’” * Adopted by the Byzantine Greeks as

* Hope's “Essay on Architecture,” p. 164.

their *specialité*, it was largely disseminated throughout Italy, by the aid of their workmen, and the Italian monks acquired from them the processes of its manufacture, as we learn from a passage furnished by Léo Ostiensis, abbot of Monte Casino, who sent for Greek masters from Constantinople to teach the art to divers youths, in order that the same might not be lost.

who taught
it to Italian
monks.

It must be confessed, that but few of the specimens which remain exhibit any considerable neatness in the "commettitura," or fitting together. The least imperfect in this respect are those in the Capella Palatina, at Palermo, and in the churches of San Lorenzo and Santi Giovanni e Paolo, at Rome. Strong internal evidence of the Greek (Byzantine) origin of the design of all these pavements is to be found in the marked limitation of the variety of ornament employed throughout Italy and Sicily; the same patterns for the filling-in forms, being found in almost every church paved with the "Opus Alexandrinum" throughout either country; and the general arrangement is, in principle, perfectly identical.

Its rough
execution,

its best
examples,

its mono-
tony;

We have good reason to believe that this variety did not remain in general use nearly so late as either of the two varieties previously described, and that its employment was discontinued almost totally towards the end of the thirteenth century. It was gradually superseded by that kind of work known to the Italians as "opera di commesso"—that is, a mosaic formed by slices of marble, arranged somewhat on the principle of the ancient "opus sectile," the projections of one piece being so cut as to enter into the recesses of another; in that manner it produced, at first, geometrical and conventional forms and patterns, and, at a later period, pictorial representations. When this latter effect was aimed at, advantage was taken of the natural tints of the marbles to express shades and local colour; and the work, when fully carrying out the imitative system, became what is generally known by the name of "Florentine Mosaic." Limited at first to the monochrome and conventional expression of form, we may trace this art from the Church of San Miniato and the Baptistery of Florence, through the works of Giotto at the Campanile, Brunelleschi at the Duomo, and Orcagna at Or San

when dis-
continued;

nature of
succeeding
work;

produced
the Floren-
tine mosaic;
its course
traced.

Michele, to the singular pavement at Sienna, where, through the wonderful skill of Beccafumi, large and elaborate historical compositions may be seen, admirably



Example of Mosaic Pavement, from San Miniato, Florence.

exhibited in light, half-tint, and shadow, by means of the contrast of three marbles only. An imitation of the earliest style of this inlaying, founded on the patterns of the pavements of the baptistery and Church of San Miniato at Florence, has been most carefully executed by Messrs. Orsi and Armani around the fountain, and over the principal area of the court, an example of which, from the Church of San Miniato, near Florence, is seen in the accompanying engraving.

We now turn, from a consideration of the polychromatic effects produced by the Greeks through the medium of mosaic, to those worked out by them through other executive processes. The subject is one of considerable importance in the history of art, as upon Greek traditions the whole system of mediæval composition was based.

In the catacombs of Rome and Naples the earliest paintings after the time of Constantine are to be found. These sacred depositories were, for years, the haunts of the friends and relatives of those who had suffered in the days of persecution, and to these friends we must attribute the works commemorative of their faith and trust. The general characteristics of such ancient paintings are—that the outlines are strongly defined by a very fine firm brown line, dark and broad; the figures are by no means well drawn, and the colours and shadows are not very forcible, although they are somewhat heavy.

Early art in
the Roman
catacombs.

Its general
character-
istics.

Now, in works of a little later date, approaching the twelfth century, we find, particularly in illuminated manuscripts (such as the Virgil in the Vatican), the same traces of colouring, but the style is completely distinct from that of the Greek manuscripts of the same times; in the latter light and shade are indicated by positive lines, following the forms of the limbs. The whole character of Greek art is marked by that peculiar convolution, which was the consequence of the habit prevalent among the Greeks of decorating their vestments, the robes of their priests, and the hangings of their churches, with elaborate needle-work; and filagree ornament pervades their drawing of the figure, as, there is no doubt, it pervaded their actual embroidered work, exerting an influence which may be traced subsequently in Saxon and northern manuscripts.

Style about the twelfth century,

different to Greek art of same period.

Peculiarities of Greek art, their cause.

The earliest manuscript existing, that gives any account of the painting of the period, is one published by Muratori. It is attributed by him to the middle of the eighth century, and it exhibits peculiar departures at that early period from the processes of manipulation described by Pliny. In that manuscript we trace the germs of the prevalence of that green tint, which the Byzantines adopted as their flesh colour, and which furnishes a means of distinguishing the works produced in Italy in the Greek, or *green school*, from those executed in the Roman, or *reddish-brown school*.

Earliest MS. on painting.

Greek flesh its green tint.

Roman, reddish-brown.

We have also the treatise of Heraclius, "*De Artibus Romanorum*," ascribed by Mr. Hendrie* to the middle of the eleventh century, and in this work are again to be found many of the old Roman expressions for colours and painting, an indication that there still remained among the Italians at that period a lively feeling for the old Roman style of painting.

Heraclius "*De Artibus Romanorum*."

We are accustomed to suppose that the Greeks executed polychromatic designs only by means of *mosaic*; but on deeper inquiry, it will be found that the old processes known to the Romans, such as *tempera*, *encaustic*, *fresco-painting*, and that particular branch of *fresco* which the Italians called *fresco secco*, were perfectly

The Greeks practised painting in *tempera*, &c., as well as *mosaic*.

* Notes to his translation of the *Schedule Diversarum Artium* of Theophilus.

The treatise
of Theo-
philus.

MS. dis-
covered by
M. Didron at
the Convent
of Mount
Athos.

Indications
of the pre-
sence of
Greek
artists.

Their em-
ployment at
Florence.

Kügler's
remarks on
their style.

System of
modern art
in Greece.

well known among the Greeks. We find in the Treatise of Theophilus (a manuscript of extensive circulation in the middle ages, written about the year 1200, though sometimes assigned to an earlier date), a complete description of all the various modes which actually came into use in subsequent periods in Italy; and on comparing this treatise with the curious manuscript discovered by M. Didron in the Convent of Mount Athos, we find that the Greek practice was nearly coincident with the description in the manuscript of Theophilus, which also details many of the processes used in the north of Europe. It is therefore curious as showing how the traditions of Roman skill in painting have been handed down to later times.

Although the Greek artists do not appear to have executed any great works, either in fresco or tempera, in Italy previous to the year 1150, still we have certain earlier indications of their, at least, temporary presence. We know that they were employed, because they were sent for to execute work in different places. Perhaps the most interesting instance on record is that of the monks of S^{ta} Maria Novella of Florence, sending to Greece for artists to decorate the substructures of their church. Vast numbers of paintings on panel, evidently the work of such artists, and of pupils formed by them, are yet to be met with in Italy, attesting by their abundance the extent to which the Greek influence prevailed.

Kügler observes, "that in the Byzantine paintings, both in larger works and manuscript-miniatures, the execution is generally distinguished by extreme finish, though not by particular harmony of colour. A prevailing greenish-yellow dull tone is peculiar to them: this has been attributed to a more tenacious vehicle, which has also produced a streakiness in the application of the pigment; another peculiarity is the frequent use of gold, particularly in the grounds, which are entirely gilt." Among the modern Greeks art became a regular traditional system; technical methods descended as property from master to apprentice; and the manufacture of pictures was as regularly organised as that of any other article of constant and regular demand. During all the earlier centuries, in the Eastern empire, the artist was generally confounded with

the workman ; and only the “ master of works,” or architect—a person who, it is true, sometimes united to his own profession the practice of painting—was held in esteem, and fitly rewarded. Among a people who regarded any innovation in art as a species of heresy, we may readily imagine the mechanical departments were far more attended to, and better developed, than the purely æsthetic qualities. Thus we find the manufacture of gold and silver ; the ornamentation of books with conventional forms, in brilliant and permanent colours, heightened with burnished gold ; the elaboration of mosaic of excellent construction ; and its subsidiary branch, “ mosaic ” or “ Byzantine enamel,” and the embroidery of precious vestments—carried to the highest pitch of perfection ; and their formulæ for all details connected with these productions compose the basis of the collections of Heraclius and Theophilus—of that of the latter more particularly.

When we enter on the subject of mural decorations executed in the Greek style by Italians, we find that Cimabue, who was a contemporary and a great friend of Gaddo Gaddi, acquired at once an amazing influence in that branch of art. His greatest work, and that which has stamped his reputation, is the ceiling of the Church of San Francesco at Assisi. He had previously only executed a few Madonnas and similar subjects. Of the three principal ceilings executed by him in this church—one contains figures of St. Francis, St. John, the Virgin, and our Saviour, and has been admirably reproduced by Mr. J. R. Clayton from drawings on the spot by M. Denuelle of Paris and Mr. Wyatt ; another represents the four Doctors of the Church, in full-length figures, seated on chairs ; and the third is now nearly obliterated. A curious characteristic of all Cimabue’s works is, that in consequence of his connection with the decorators in mosaic, the key, so to express it, in which they were composed, appears to have been that of mosaic. His grounds are generally golden, and the patterns painted on the different ribs exactly resemble those which composed the Byzantine “ Opus Grecanicum.” It is remarkable, that in the midst of so much that is manifestly Greek in the drawing of the figures and draperies, the acanthus is introduced,

The tentative
of the
antiquity

The Greeks
pre-eminent
in ornament.

Italian
mural deco-
rations in
the Greek
style.
Cimabue.

Principal
works exe-
cuted by
him.

A curious
character-
istic of his
works.

- wreathing around "puttini," or little figures of boys ; and many of the other ornaments are completely classical in style. K ugler's remarks on the peculiar classical feeling evinced by Cimabue suggest the idea, that the spirit of Greek decoration, when actually attaining its climax of beauty, evidenced, more strongly than in the inferior stages of its development, its old Roman origin. The Church of St. Francis at Assisi is one of the most interesting in the history of art, particularly as being connected with the order of St. Francis, the first of the great artist-orders—since the engagements of the Benedictines in literary pursuits to a great extent precluded the development of their energy in the direction of art. It thus remained for the Franciscans and the Dominicans to inspire a new feeling for art in Italy, and traces of it may be met with as early as the year 1200. We must not forget, however, in the glories of Cimabue, the fact that painting in Italy had been worshipped by many votaries before his time—by such men, for instance, as Guido, Diotisalvi, Duccio di Buoninsegna, and others, the fathers of the Siennese school, and by Giunta di Pisa.
- Antecedent to the thirteenth century in which these masters practised, seeds destined to bear the most precious flowers had been sown in the north of Europe, by the mission of the earlier saints ;—and the intercourse and constant relation maintained by them with the great head-quarters of religion and art, tended, no doubt, to disseminate artistic precepts. Thus, from St. Augustine and St. Patrick, may England and Ireland have gained a knowledge of some arts, and that knowledge, engrafted perhaps on the remains of Roman or barbaric tradition, may have been pursued with such ardour and patient industry, as to outstrip the progress of the nation, from natives of which they had first obtained their instruction. The Irish and Anglo-Saxon manuscripts of the seventh and eighth centuries, display in the illuminations, the most extraordinary elaboration, though, truth to tell, a somewhat barbaric taste, and evidently show that distance from the traditional sources of art, had thrown their designers back on their own inventions,—which, however admirable they may be as
- Evidences of a classical influence.
- Church of St. Francis at Assisi.
- Influence of the Franciscans and Dominicans on art.
- Early artists.
- Results of religious missions in northern Europe.
- St. Patrick and St. Augustine.
- Character of Irish and Anglo-Saxon illuminated works.

specimens of calligraphy, are singularly primitive, where the human figure, or any direct imitation of nature is attempted.

After the year 1000, art, from various causes, made a great leap forward throughout Europe, and through the vigorous intervention of Hildebrand and the Roman Church, monuments of the greatest splendour arose on all sides. This era may be looked on as a species of starting-point, at which the forms and processes of art assumed much the same externals in all parts of the continent, and from which the lines of national individuality diverge.

We may now, therefore, enter on that portion of the subject, which is to most of us highly and nationally interesting. It is scarcely necessary to say that we allude to the history of the art of our own country. The students of early Irish Hagiology, with Dr. Petrie at their head, have collected much curious detail on the early state of learning and the fine arts in Ireland, from the year 550 to the year 1000; and during the whole of that period we freely confess that, in the practice of art at least, they appear in advance, both in mechanical execution and originality of design, of all Europe, and the Anglo-Saxons in particular. The comparisons instituted by Mr. Westwood in his learned "*Palæographia Sacra*," between the Irish and Anglo-Saxon MSS., are decidedly in favour of Ireland, and through the monks of Iona and other sources, he traces much of the Saxon work to Irish influence. But in England we are enabled, in very early times, to trace several other influences. Quoting Mr. Hendrie: "We find that, previously to the edict by which Charlemagne resolved to encourage the various arts to the utmost of his power, Wilfred, Bishop of York, and Biscop, his friend, had already availed themselves of the assistance of foreign artists, in order to decorate the Cathedral of St. Peter, before the year 675. Biscop undertook a journey to the Roman States, and brought home many pictures with which the churches of St. Peter and Weremouth were ornamented. The second visit of Alfred to Rome with Ethelwulf, although undertaken at an early age, would, doubtless, not be without its

Progress of art in the eleventh century.

A notice of early Irish art,

its superiority over Anglo-Saxon work.

Influence exerted on England from abroad.

Benedict Biscop and Alfred at Rome.

influence on such a mind. The painted chamber at Westminster, in which Edward the Confessor died, the renown of St. Dunstan as an accomplished painter and a skilful contriver of instruments, the remains of the Saxon chased and enamelled work, which was esteemed on the continent as early as the seventh century, and the manuscripts which are yet extant, prove that, in this country at least, the arts as introduced by the Romans were never wholly lost. Records exist of Alfred the Great having summoned workmen from all parts of Europe, to assist in the construction of the edifices he proposed to erect, and it is probable many Byzantine traditions may thus have been acquired for England."

St. Dunstan. English work esteemed on the continent in the seventh century.

Foreign workmen in England.

The formulæ of Heraclius and Theophilus known in England.

Paintings at Westminster.

She certainly with some few exceptions, possessed and practised, at the periods of [their compilation, all the formulæ of Heraclius and Theophilus, including probably the occasional use of oil painting; since we find that in the year 1239 (one year before the birth of Cimabue), directions are given in one of the records for the payment to Odo the goldsmith of 117 shillings and 10 pence, for oil, varnish, and colours bought, and for pictures executed, in the Queen's Chamber at Westminster.

EFFIGIES.

EXTERIOR OF THE BYZANTINE COURT.

Effigies from the Temple Church, London.

The recumbent effigies, in front of the Byzantine Court, are cast from those in the Temple Church, London, and are very interesting examples of statuary art during the thirteenth century. Although usually called Templars, they possess none of the distinctive features of that celebrated order, but are clad in the ordinary military costume of their day. Mr. Richardson, by whom they have been restored, gives us, in his valuable work on the "Temple Effigies," much information about them, from which the greater part of our account is taken.

Effigy of a Lord De Ros.

The first on the left, as we face the Court, bears on his shield three water-bougets,* the armorial bearings of the De Ros or Roos family—of which he was doubtless

* Water-bouget was a vessel used anciently by soldiers for holding water.

a member, though not the Robert, Lord de Ros, sur-named Fursan (d. 1227), as generally supposed.

This effigy was originally in Yorkshire, and is said to have been transferred to the Temple Church, we know not for what reason, about the year 1682. "It is sculptured in a close, and very durable, Yorkshire stone, called Roach Abbey stone, and is the smallest figure of the number. It represents the deceased in chain mail, being the only instance of chain mail among these effigies. The head is uncovered, showing a profusion of hair; the eyes look upward, the hands are raised in prayer, and the legs are crossed. The head rests on two cushions; the upper and smaller one is of an oval shape. The hood is dropped upon the neck and shoulders in the form of a ruff. In its former state of dirt, Pennant mistook it for a monk's cowl. The surcoat reaches nearly to the ankle, and is open in the lower part at the sides, and in front above the knee, and has sleeves extending below the elbow. A narrow belt is fastened round the waist with a buckle, and falls below the knee. Two small straps confine the mail at the wrists. The sword-belt is enriched with four lions' heads, and holes are pierced between them for the tongue of the buckle. The scabbard is ornamented with a quatrefoil and tipped. Chaussons, or some other protection of a very peculiar kind, appear, which, as they are only seen at the knees, have been mistaken for poleyns or knee-caps. They seem to be strengthened by ribs of metal. Closely fitting chausses of chain mail cover the legs and feet. The latter rest on a maned lion. The spurs are single-pointed, and are represented as jewelled. The straps are three." No traces of colour could be found on this statue.

originally in
Yorkshire,

material;

costume;

no colour
found.

The next effigy is that of a knight crusader in Purbeck marble, clad in ring mail, with the legs crossed, and the right hand on his breast. The head is covered with a hood of ring mail only, the courses of the rings running lengthways; the hauberk and surcoat both fall below the knee. The shield is short, with a ridge down the middle in front; the sword-belt broad and studded with nail-heads.

Another
effigy,

its costume;

In various parts of the statue were found vestiges of a deep red colour. Mr. Richardson considers this effigy,

vestiges of
colour.

to be that probably of Robert, Lord de Ros, surnamed Fursan ; but we may remark, that his shield affords us no help, in this surmise, heraldry being in its infancy at the period this statue was executed.

Effigy of
William
Mareschal,

costume ;

traces of
colour ;

Geoffery de
Magnaville,

costume ;

earliest
example of
armorial
bearings ;

The effigy beyond this is supposed to represent William Mareschal, the elder, Earl of Pembroke, who died A.D. 1219. "It is of Sussex marble, and represents the deceased in ring mail, straight legged, and in rather low relief." The mail over the hand appears divided at the fingers, the only instance of the kind among the effigies, though some are of later date. The surcoat falls considerably below the knee. It is open in front, exposing a ring mail hauberk, and ornamented on the breast with a brooch. The shield is not long, and is furnished in the upper corner with a copper plug, to which may have been attached the "*Comes Pembrochiæ*," mentioned by Camden. The guige or shoulder-band and sword-belt are broad and plain. The knight holds his drawn sword firmly in the right hand, with its point thrust through the head of a maneless lion, upon which also his feet rest. Round the cushion, beneath his head, is some pretty good foliage. Traces of crimson were found on the surcoat, light green on its under surface, and of orange on the lion.

The last effigy on this side is supposed to represent Geoffery de Magnaville, Earl of Essex. "It is of Sussex marble, and represents him in ring mail. The hauberk and surcoat descend below the knee. This is believed to be the only example of a monumental effigy, with the tall cylindrical flat-topped helmet over the hood of mail. . . . Strutt (about 1796) represented this helmet with a half nasal, covering only part of the nose." It does not now exist. The shield is believed to be the earliest example of armorial bearings in England, and serves to identify the effigy ; since the Chronicle of Walden Abbey says, that Magnaville augmented his family distinction by placing an escarbuncle on his shield, which in heraldry is represented by eight rays—four in the form of a common cross, and the other four making a cross saltire. It is represented on a diapered ground, with an additional charge, apparently a fess dancetté.

On the plinth was found a little light green, and traces of vermilion on the under surface of the surcoat. traces of colour.

The first effigy on our right, as we face the Court, is believed to be that of Gilbert Mareschal, Earl of Pembroke, who died A.D. 1241. "It is of Reigate stone, in high relief, and represents a young knight in ring mail, with the legs crossed. The head, which is covered with a coif of mail, seems fastened by a tie, as two ends appear, but no buckle. A strap or fillet runs round the face, with rings at intervals. The surcoat is long. . . . The guige is enriched with small shields. The sword-belt is ornamented with bars only. - The shield is long and plain; the sword-hilt is in the form of a scallop shell. Between the hauberk, and surcoat, is a plain thick under-garment, fastened with straps or clasps, which appear under the arms, probably some kind of haqueton. The feet are treading on a winged dragon, which is biting the spur strap of the left foot. . . . There remained some traces of colour, which showed the face to have been delicately tinted; the surcoat, gilt; the scabbard, red; the spurs, gilt; the spur straps, red; the dragon in parts green, its jaws red; the band over the brow and the ground of the guige, blue; the lower part of the shield gilt, but without the appearance of any device on it."

The next effigy to it is supposed to represent William Mareschal, brother of Gilbert, who died in 1231. It is also of Reigate stone, and represents a youthful knight in ring mail, cross-legged, in high relief, and elaborately sculptured. William Mareschal,

The cushion is peculiar, as resting on an embattled tower, with sloping walls. The hauberk is rather short and a little opened at the lower edge. The surcoat is long and flowing; the various belts are plain; the shield is shorter than the others, curiously raised from the breast at the upper corner, by a squirrel, and charged with the armorial bearing of the Pembroke family, a lion rampant. Chaussons, or breeches of some stout material, cover the thighs and knees, and are secured below by a narrow strap and buckle. The spurs are nail-like and have three straps, like those of de Ros, the spurs of the other being fastened with a single strap. costume

traces of
colour.

Traces of delicate colour remained on the face. The embattled tower had some red on it, the mouldings some light green. In longitudinal recesses on the sides of the cushion were found fragments of blue or violet coloured glass. The ring mail bore traces of gilding throughout, except those rings which passed over the narrow bands at the coif and wrists, which appeared to have been blue. The buckles, spurs, and squirrel had been gilt. Some traces of red were on the field of the shield, but none remained on the lion. The outer surface of the surcoat had been crimson lake, the under side light blue, there remained some red on the edges of the belts, and some orange on the plinth near the feet.

Effigy of a
knight,

peculiar
armour ;

costume ;

Beyond it is the effigy of a knight in Purbeck marble. The armour is remarkable as being cut regularly and lengthwise ; it is doubtful whether this is a conventional method of representing ring mail, or masle armour, the mascles being set together edgeways like the rings. "The head and neck are covered with a hood of corresponding mail, and instead of the 'Coif de Mail,' the top of the head is covered with a low convex cap or coif, apparently of plate, and banded." The hands are joined in prayer, the shield is long and somewhat rounded at the foot. The surcoat and hauberk are of nearly the same length, and the feet rest on two grotesque heads, with woolly hair and thick lips.

traces of
colour ;

On the surcoat were found traces of light green, and a spot or two of gold ; the head cushion was crimson lake, perhaps chequered ; the waist-belt red ; spurs gilt ; spur-straps red ; the hair of the grotesque heads brown, and their lips red.

name
unknown.

Effigy of a
knight,

costume ;

This statue is at present unappropriated.

Next to it is the effigy of a knight, in Purbeck marble, clad in ring mail ; the eyes are closed, and the hands and legs crossed. The head-piece is of plate metal, leaving only the eyes and nose exposed. The head rests on an oblong flat cushion. The surcoat is without folds over the shoulders, and appears to be quilted or stuffed ; it descends below the hauberk, and is open in front. The sword, as in the case of two others, is on the right side ; and Mr. Stothard considers

this the sign of a very early date, but probably without sufficient reason. The ring mail throughout is in large coils, and deeply cut. On the surcoat was found much gilding, and small traces of red on the edges and under surface; the head cushion was crimson lake; the spurs gilt; and the spur-straps red.

traces of
colour;

This effigy is also unappropriated.

name
unknown.

The dress of the Templars, as ordained by Pope Honorius, A.D. 1128, besides the ordinary armour in use at that period, consisted of a white linen coif with a close-fitting red hood, and a long white mantle, to distinguish them from the Hospitallers, who wore black ones. On the left side of this mantle Pope Eugenius III., A.D. 1146, appointed a red cross to be borne: this red cross was also worked on the banner, which was half black and half white, and was called "Beauseant," said to be symbolic of peace to their friends, and death to their enemies.

Dress of the
Templars,

their
banner

Of the eight effigies, six are cross-legged, but this does not necessarily prove them to have been even crusaders.

This celebrated order of knights was instituted under the patronage of Pope Honorius, about the year 1118. The original founders were Hugh de Paganis and Geoffrey de St. Audomare, or Omer, with seven other knights, and they were called "Pauperes Commilitones" of the Holy Sepulchre, professing to have no other means of existence than alms. They became finally notorious for their enormous wealth, their power, their pride, and their more than doubtful morality. In 1307, the order was abolished in France by Philip-le-Bel, and in 1312, Pope Clement issued a decree commanding its entire abolition. This suppression was accompanied with much cruelty and persecution, perhaps not altogether undeserved, and the great wealth of the society was confiscated, its property being appropriated partly by the various governments, and partly by the rival society of Hospitallers, who derived increased power by the fall of the Templars.

institution
of the Order

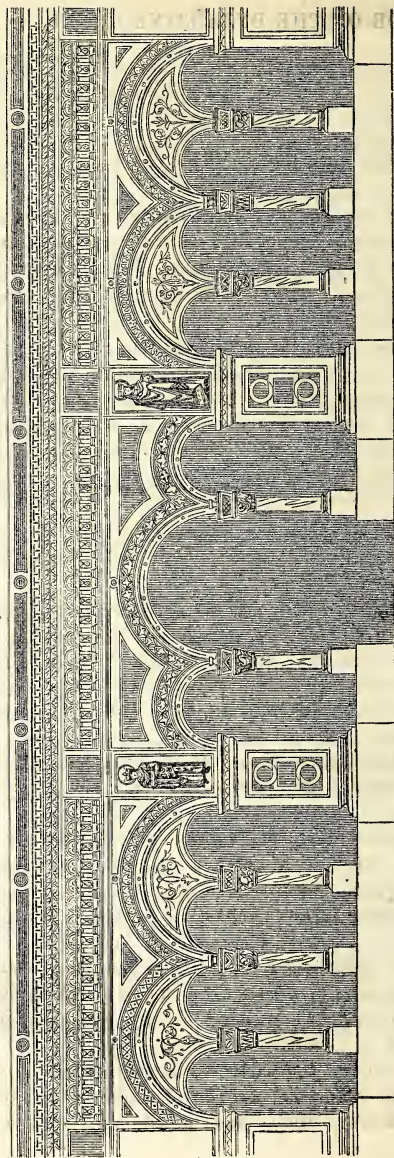
original
founders;

their
poverty;

subsequent
wealth;

abolition of
the Order;

increased
power of the
Hospitallers.



ELEVATION OF THE FACADE OF THE BYZANTINE COURT.

THE BYZANTINE COURT.

The arcade which forms the façade of the Byzantine Court, is taken from the cloisters of St. Mary in Capitulo, an ancient church at Cologne, the date of the construction of which is ascribed to the eighth century, the cloisters not being completed, however, until the close of the tenth. The bases are of a pure Attic character, and the shafts of the columns, though short in themselves, harmonise in their massive forms with the large superimposed capitals and brackets, which are truly admirable for the boldness of their sculpture, and the artistic disposition of their outlines.

S. M. in
Capitulo
Cologne, date
of construc-
tion,
date of Cloi-
sters ;
description
of the part
reproduced ;

On the first capital, to the left of the spectator, we remark that treatment of foliage peculiar to the Byzantine style, with sharply edged stems, producing in some parts the effect of incised triangles.

The next capital to it is distinguished by double-headed dracontine animals forming its angles, by foliage cut in very full relief, springing from a finely curved stem—very different to the mere indication of a stem which marks the first capital—and by a broad-beaded necking.

The third capital presents a graceful arrangement of an Egyptian character, the leaf being that of an aquatic plant.

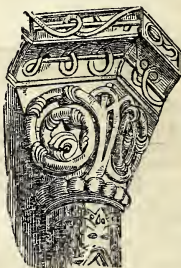
The fourth resembles the second in the character of its ornament ; but the angles are marked by knobs of foliage which give it a very different outline to that of its companion. Its necking is formed by a cable moulding.

These four varieties are repeated in the other capitals of the arcade ; and the large imposts or brackets which surmount them, are ornamented chiefly with flat interlaced work, of a Lombard character.

In the churches of the early Romanesque period, these imposts, above columns, are a characteristic feature ; originally, however, they had a convex, and not a

successive
changes of
imposts over
columns.

concave outline, taking a cushion form. As the style advanced, they were gradually diminished and altered,



A Capital, from the Cloisters of S. M., in Capitulo, Cologne.

so as to become little more than a flat slab with the lower edge bevelled, or cut in a slanting direction, exhibiting a more or less palpable recollection of the classic entablature, as they were more or less immediately derived from antique models. The great variety of these capitals, and their boldly worked sculpture, afford a good idea of the capabilities of the style, and the excellence of its artist-workmen.

History of
S. M. in Cap-
itulo.

The Church of S.M. in Capitulo, was built as its name denotes, on the site of the ancient Roman Capitol at Cologne, a city which was the seat of the Franco-Roman power, and which was remarkable as the spot, in the whole Cisalpine district, in which the Latin influence and traditions were longest retained. The wife of Pepin l'Heristal founded the present church, and for that purpose destroyed the remains of the Roman Capitol.

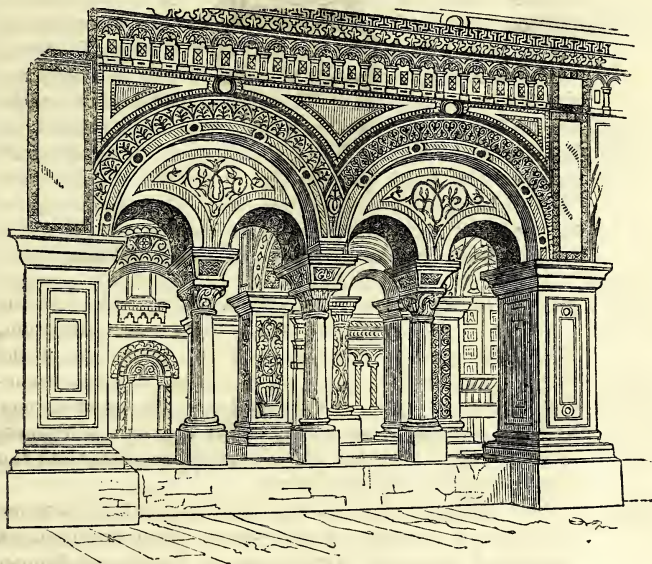
The cloister was built in the tenth century, as notified in the will of Archbishop Bruno (who died in the year 965), in which he apportions a sum of money for its completion.

Interesting
as the model
of many
Rhenane
churches.

The church itself is one of the most interesting in Europe, and was the model on which most of the churches in the Rhenane provinces were built. It presents in its plan and ornament a combination of the Roman basilica and the Byzantine church.

The walls above the piers of the present reproduction of its leading features, are ornamented with various

portraits, &c., of the Byzantine period, selected as authentic illustrations of the art and gorgeous costume incidental to the style. portraits.



View through the Cloister from the Nave.

The first one, at the left angle, towards the nave, is that of Charles the Bald, King of France, by whom more was done to encourage Byzantine art in France, than by any other sovereign : his portrait has been obtained from the frontispiece of a Bible, preserved in the Royal Library at Paris, and known as the Bible of "Charles le Chauve."

Charles, on the death of his father, Louis le Débonnaire, in the year 840, after much intrigue and a short war with his brothers, Lothaire, Louis, and Pepin, succeeded to the government of Neustria, or the north-western portion of France, with Paris for its capital, and to that of Languedoc and the marches of Spain.

His reign is chiefly notable for the numerous and destructive descents made by the Normans on the coasts of France. In 869, his consort, Hermentrude, dying, he was remarried to Richilde, sister of Count Boson ; and on the death of his brother, the Emperor Louis, in the year 875, he laid claim to the imperial crown, went to Rome, and was crowned there by the Pope on Christmas-day in the same year. On his return to France he stopped at Pavia, and was crowned King of Lombardy, with the celebrated iron crown now preserved at Monza, and last used for the coronation of Napoleon. This dignity, which was little more than nominal, he enjoyed but two years, his death occurring at Vercelli, in Piedmont, in the year 877, at the age of fifty-five.

his daughter
Judith, the
mother of
King Alfred.

Ethelwulf, the father of our Alfred the Great, married Judith, the daughter of Charles the Bald.

Portraits of
Justinian
and Theo-
dora.

On the left of the entrance, from the nave, is a portrait of the great Emperor of the East, Justinian, under whom Byzantine art reached its highest and most gorgeous development. This, and its pendant, Theodora his empress, are from the large mosaics at the Church of San Vitale, at Ravenna in Italy, executed during their lifetime.

The Justinian Code, or Pandects, evince the merits of Justinian as a legislator. He was a great builder, and twenty-five churches, in Constantinople alone, owned him as their founder, the most magnificent being the celebrated Church of St. Sophia. Bridges, fortifications, hospitals and palaces, bore witness to his wise generosity, and somewhat justify his title of "reparator orbis." His attention was extended to all subjects ; and he laid claim to consideration as a poet, philosopher, theologian, architect and warrior. Procopius, secretary to Belisarius, is the great historian of his reign, and recorder of his architectural exploits.

Date of the
original
mosaic por-
traits at
Ravenna,

costumes.

The church from which these mosaics are taken was built by Justinian's treasurer, between the years 526 and 539, to which period, or somewhat later, they may be ascribed. They represent the emperor and empress, with numerous attendants, proceeding to the dedication of the church, and bearing oblations. Justinian has on his head, the oriental jewelled diadem, and wears the

purple Dalmatica, adopted by the Byzantine emperors. Theodora is distinguished by the imperial diadem, and a purple mantle, with a broad embroidered border.

The last figure on the right, representing the Emperor Nicephorus Botoniates III., is taken from a Greek MS. of the eleventh century, preserved in the National Library at Paris, and has been selected as affording an authentic illustration of the richest Byzantine costume.

Portrait of
Nicephorus
Botoniates,

Botoniates and Bryennius were two generals of the Emperor Michael Ducas, who commanded the eastern and western divisions of the army. They both revolted in the year 1078, one at Adrianople, and the other at Nice. Bryennius was at first successful, and made himself master of Constantinople, but the populace shortly declared for Botoniates, who, backed by an army, composed principally of Turks, forced Michael to resign, and was immediately proclaimed emperor. In a very short time, however, the army, led by the Comneni, who acted as his generals, revolted again and in 1081 Botoniates was forced to resign, and sought refuge in a monastery. He was succeeded by the celebrated Alexis Comnenus.

his usurpa-
tion of the
empire;

succeeded by
Alexis Com-
nenus.

The figures on the return side of the Court, proceeding to the gallery, are, first, an allegorical figure of Night (inspiring Ezekiel), from a Greek Psalter of the tenth century, preserved in the National Library at Paris—one of the finest and most poetical examples of Byzantine art extant, clearly showing the extent to which the antique types were occasionally retained by the Greek artists.

Allegorical
figure of
Night,

a fine ex-
ample of art
in the tenth
century.

In the centre, a Virgin and Child, from an ancient painting, formerly in the possession of M. Saintange, at Paris, exhibiting those characteristics upon which, through Cimabue and Giotto, all modern painting has been based.

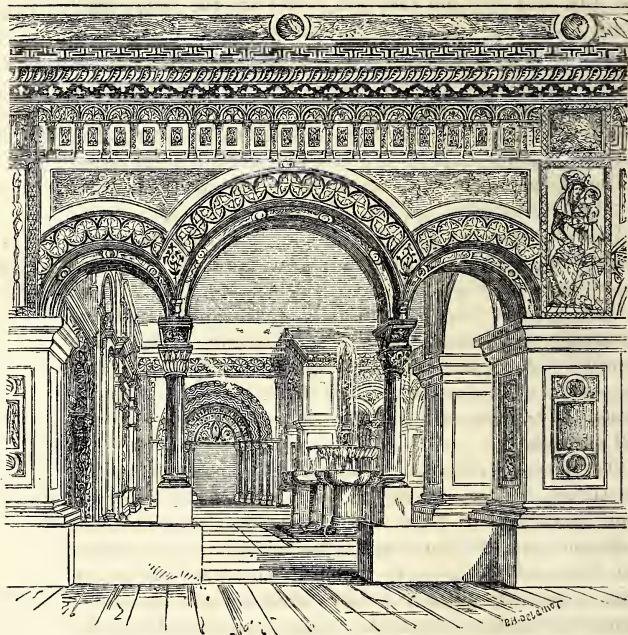
The Virgin
and Child.

A female figure, representing Day, slightly altered from a mosaic on the façade of the Church St^a Maria in Trastevere, at Rome, of the middle of the twelfth century, when the Italians commenced their celebrated revival of the old Greek art of mosaic, completes the series.

An allegori-
cal figure of
Day, twelfth
century.

An excellent point of view, of which the adjoining

sketch may serve to "give an idea, is obtained by taking the arcade between these two figures, as the foreground plane, and looking past it into the interior of the court.



View through the principal entrance to Byzantine Court, North Transept side.

Returning to the centre of the nave front of the Court we enter

THE CLOISTERS,

Ornamental sculpture in the arcade, and proceed to examine the pieces of ornamental sculpture on the piers, which are examples of a style of ornament peculiar to Constantinople and Venice.

on the piers, The angle piers are covered with a roughly-worked, but well-defined piece of vine-foilage, springing from a vase, finishing at the top with a pomegranate, from St. Mark's at Venice. The vase of water and the vine were

from St.
Mark,
Venice.

common symbols in the early Church, of the Holy Ghost and the Saviour, being in allusion to the passages, "The water which I shall give him shall be in him a well of water, springing up into eternal life" (John xiv. 14), and "I am the vine," "I am the true vine" (John xv. 1, 5).

The pomegranate is not of common occurrence on Christian monuments, but among the heathen it was an emblem of Venus, and its application was known to the early Fathers. It is also used symbolically among the Oriental races.

The remaining ornaments on the piers are also from St. Mark's Cathedral, at Venice.

The last piers to the right in the cloister arcade, are ornamented with the statues of St. George and St. Theodore, from the Church of St. Mark, at Venice.

St George
from St.
Mark's, Ven-
ice.

That to the left is a spirited representation of St. George, completely clad as a Roman knight. The horse is well designed, and the detail of the armour, saddle, &c., quite in the style of the later "quattro cento" artists. The folds of his flying mantle are particularly well managed.

The dragon, winged and scaly, is transfixcd through the throat by the knight's spear, but with one of his front claws appears to wound the hoof of the charger. In its emblematic character of the triumph of humanity over Satan, this alludes to the prophecy that "it (man) shall bruise thy head, and thou shalt bruise his heel." (Genesis, iii. 15.) From the upper corner to the right issues the hand of the Deity, with two fingers extended in the act of benediction. The sun, moon, and stars symbolise His creative power.

On the right-hand pier is represented St. Theodore, mounted on a charger, and transfixing the dragon with his lance. A nimbus surrounds his head, and his spear is directed by an angel. He is clad in a similar costume to that of St. George, and bears a shield, charged with a budding triumphal cross, or *cross fleuri*, supported by the symbols of the four evangelists.

St. Theodore
from St.
Mark's;

St. Theodore Tyro was a young Syrian soldier, who suffered martyrdom during the persecution of Maximin (A.D. 235), and was in much favour with the eastern, or

his martyr-
dom.

Byzantine Church. A chapel was built to his honour, at Venice, by Narses, the victorious general of Justinian, A.D. 553, and St. Theodore continued to be the patron saint of Venice until the year 828, when, on the translation of St. Mark's body from Alexandria to Venice, he was deposed for the honour of St. Mark's protection. The statue of St. Theodore standing on a crocodile, or dracontine animal, surmounts one of the two columns of the Piazzetta of St. Mark, and is familiar to all who have visited that city.

German
Romanesque
columns
from Geln-
hausen.

The rich and massive columns of the internal façade of the arcade, are from Gelnhausen, in Suabia, and are fine examples of the florid German Romanesque style. We would particularly draw attention to the deep and boldly cut ornament of the shafts, with their symbolic and grotesque sculpture, and the close resemblance exhibited in the capitals to Saracenic work.

Traces of
Saracenic in-
fluence.

Effigy of
Richard I.
from Rouen,

The first recumbent effigy, on entering the arcade from the nave, and proceeding to the left hand, is that of Richard Cœur de Lion, from Rouen Cathedral.

its dis-
covery
in 1838 ;

It was well known that up to the year 1734, the effigy of Richard, marking the spot where his heart was deposited, existed at Rouen Cathedral ; but during some repairs and alterations which occurred in that year, it mysteriously disappeared. Satisfied that it was still there somewhere, M. Deville, the distinguished Norman antiquary, caused a close search to be made in the year 1838 ; and excavations being carried on under his directions, near the spot where the heart had been deposited, this statue was found embedded in a hard and compact mass of mortar. All the cavities of the drapery were filled in with cement, poured over it to form a solid substratum for the new pavement of the choir. In a cavity of the wall, formed on purpose to receive it, was found the casket, consisting of three leaden boxes, on the innermost of which was the inscription, "Hic jacet Cor Ricardi Regis Anglorum."*

traces of
colour found
on it ;

The colour, so far as could be ascertained by remaining fragments, may be thus described : the hair of a sandy

* "Here lies the heart of Richard, King of the English." For full particulars of this discovery see an elaborate paper, by Mr. Albert Way, in the "Archaeologia."

red ; the crown gilt and inlaid with jewels ; the upper mantle fastened over the breast and thrown over the left arm, blue ; the under tunic, reaching to the ankles, of a rich red ; probably, as well as the mantle, diapered in patterns intended to represent the rich Samite, or other elaborate tissues then in vogue ; the girdle at the waist, blue tissue with alternate bars and quatrefoils of gold, and furnished with a richly chased buckle and pendant ; there are no jewelled gloves (the insignia of royal rank) on the hands ; and in place of buskins, the feet are covered with shoes of some embroidered material, cut low on the foot, and fastened by latches.

The head rests on a cushion of a bright red colour, with a gold diaper pattern ; and the feet on a lion, crouching on what seems to be round pebbles, or a rock, in a cavity of which is seen the head of a hare or rabbit, and above which is a dog warily watching it. At one side is represented a large lizard ; and on the other, a bird, apparently a partridge or quail. Of these sculptures no satisfactory explanation can be given. There can be little doubt, that it is the statue of Richard ;—agreeing, as it does remarkably, with the engraving made of it prior to 1734, and published in the second volume of Montfaucon's "*Monarchie Française*," (pl. xv). Mr. Albert Way, who has carefully investigated the evidence relative to this effigy, is of opinion that it was executed during the early part of the thirteenth century ; and probably under the episcopate of Archbishop Gautier, by whom the cathedral was restored, after the great conflagration in the year 1200.

The present statue is not supposed to be a faithful portrait, since it does not agree with the effigy at Fontevrault, nor answer to the descriptions which have been left to us of Richard.

Beneath is placed an altar frontal, from the collection of the late Mr. Cottingham.

In the centre is represented Jesus seated on a double rainbow, without the usual nimbus, and enclosed in an aureole, or vesica piscis, the spandrels of which are filled in with the emblems of the four evangelists*—

* These emblems were also occasionally used to typify the four Doctors of the Church.

description
of the effigy ;

its authen-
ticity ;

not a por-
trait ;

description
of an altar
frontal,
placed be-
neath the
effigy ;

the eagle of St. John, the angel of St. Matthew, the lion of St. Mark, and the ox of St. Luke.

Six figures, probably the Apostles, are ranged in niches on each side ; amongst whom, although much worn by time, we recognise the statue of St. Peter with a key ; St. John with his chalice ; St. Andrew with the peculiar cross called after his name ; St. Matthias with his hatchet ; one apparently with a club ; St. Jude. Four more carry a sword and book each. Two have books clasped to their breasts ; and the remaining one wears the pilgrim's cap and scallop-shell, which distinguish St. James the Greater, (Sant'Iago, of Compostella).

the long
continuance
of a similar
design;
its date.

This arrangement for altar frontals was common during the Romanesque period throughout Europe, and was handed down with little alteration to the Renaissance period. The date of the present one would seem to be of the twelfth century.

An account
of altar
frontals,

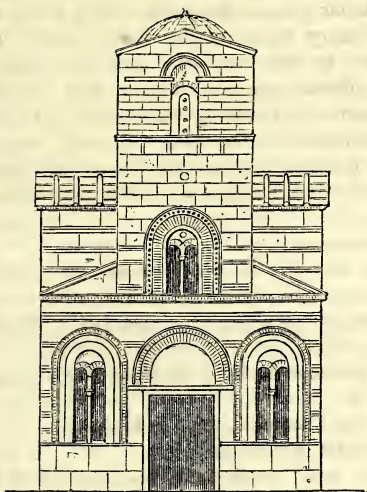
The altar frontal, or antependium, was originally a hanging, placed over the front of the altar as a protection to valuable relics deposited beneath. They were of three kinds :—

1. Of precious metals, adorned with enamels and jewels.
2. Of wood painted, gilt, and inlaid.
3. Of cloth of gold, velvet, &c.

the most
celebrated
examples ;

their disuse.

The three most celebrated ones are at St Mark's, Venice, the well-known "Pala d'oro;" that of St. Ambrose, at Milan; and one till lately in the Cathedral of Basle, in Switzerland, and now in the Hôtel Cluny, at Paris, all three being in gold, and remarkable works of the Byzantine period. In the Protestant Church, the object for which they were applied ceasing to exist, they fell into disuse.



Example of Byzantine Architecture from the Church of the Taxiarch, Athens.

THE INTERIOR OF THE COURT.



The small arcade over the cloister-arches, as we advance into the Court, is composed of capitals taken from various churches in the Rhine provinces. They are mostly cubical in form. The first on the left presents Roman reminiscences, having the ram's head at each angle, the horns, from which depends some drapery, giving a hint of the Ionic order. The fifth is remarkable for its corbelled abacus. The eighth resembles closely the angle capital of Kilpeck door

The small arcade over the arches near the Kilpeck door.

beneath. The eleventh, with serpents devouring men's heads, typifies the destruction of man by his evil passions. The thirteenth symbolises the Holy Spirit, and the last is a type of a very ornamental class of capitals common in the florid German Romanesque churches, at the commencement of the thirteenth century.

The Kilpeck doorway,

its date.

The first doorway on the left, as we advance from the cloister arcade, is from the Church of Kilpeck, in Herefordshire, a village about eight miles from Hereford. The present church was built probably about the year 1134, by Hugh son of William Fitz Norman, lord of Kilpeck castle. In that year, according to the register of the Abbey of Gloucester, the said baron gave St. David's Church, Kilpeck, and the Chapel of St. Mary de Castello "to God, St. Peter, and the monks of Gloucester."

Influence of the old Celtic school of ornament,

We observe here the evident influence of the old Celtic school of ornament, in its prominent lacertine forms; and the angle heads of the right-hand capitals bear a striking resemblance to some in the old Irish churches. The costume of the figures, interwoven with the foliage of the shaft on the left, is that of Anglo-Saxons or Danes, their long hair and beards being also characteristic of the islanders, in contradistinction to whom, the Normans cut their hair and shaved, or tried to shave, their faces. The left hands of these figures are made much larger than their right, a common custom in the rough sculptures of the same style. Mr. G. R. Lewis has written a minute and highly ingenious description of this little church (Pickering, London, 1842), in which he discovers throughout a deep symbolic meaning, and from this work we give the following extracts:—

its symbolism described by Mr. G. R. Lewis.

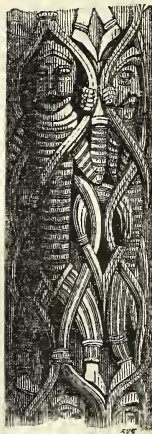
"The beautiful and highly intelligent design of the 'door and the way,' contains the leading features of the Old and New Testament most skilfully arranged. The open part or entrance is the long upright beam or body. The space above, which contains the tree, is the short beam or head; and the two horizontal portions, one on each side, and which are filled with crosses, are the arms. Viewing these parts when taken together, we have the Cross. . . . On farther contemplation of this religious work we find that the Alpha and

Omega is contained therein, and that the trees of life and knowledge, of good and evil, are there designed most appropriately. The tree of life is placed in the head of the cross over the entrance, and the tree of knowledge on the columns on each side of the piers. The tree of life is divided into three principal parts symbolical of the Trinity, the centre or head, and two arms, preserving the cross form in the design. The head is divided in the same manner, into three parts, a head and two branches: the branches are represented as the fruit arising out of the head, producing again the cross form. The two branches of the first division are divided into eight parts, seven of which represent foliage, in allusion to the beginning (Gen. ch. 1), of the number seven, and the one fruit." "In this arrangement of the tree of life, the designer makes it to contain in the head, the Trinity, and in the two branches, the natural and spiritual world—the Alpha and Omega. The stem of the tree is made to proceed from a foundation of light, which the angular forms at the base of the tree are designed to convey." We have not space to follow Mr. Lewis farther and deeper into the recondite symbolism here expounded, and can only add that he regards the two figures at the side, which he describes "as men in armour"—the one with the mace, to designate the Church, and the lower one with the sword, to signify the State, the cord above, to show that they are tied together. We may here observe that the question has been raised, whether these roughly carved figures are in armour at all, and in the opinion of the learned antiquary Mr. Rokewode, they represent "Welsh knights," though why *Welsh* knights, or knights at all, we cannot exactly see; and as figures very similarly attired, occur frequently on the monuments of this court, we may observe that the rayed linen vest, puckered in a ring-like manner, the girdle at the waist with pendent ends, the trowsers, the conical-headed cap, the double axe or mace, the long and large sword, the long hair and bearded chins, are all characteristic fashions of the Anglo-Saxons and Anglo-Danes—fashions which the arrival of the Normans by no means suppressed, and which, in the parts least affected

Opinion of
Mr. Rokewode on the
carved
figures,

their costume indicative of Anglo-Saxons.

by their influence, were retained by a people hostile to their rule. When thus introduced in architectural ornaments, we are inclined to perceive therein the hand of a native artist, our opinion being strongly confirmed



Sculptured figures from the Kilpeck doorway.

Of the Anglo-Saxons under the Norman sway.

The colouring of Kilpeck Church,

by the rudeness of their execution. It may not be altogether fanciful to suppose, that the frequent imprisonment of such figures in boughs and foliage, and the general expression of stern grief depicted on their faces, may tacitly express their sense of thralldom under the Norman sway, and the constant refuge they were forced to take in the wilds of the pathless forests, which then covered the land. Among the most interesting features of Kilpeck Church must be included the circumstance of its having been originally decorated, both externally and internally, with colour and gilding. Unfortunately these relics of a system of polychromy, once (if we are to believe the Saxon poets and chroniclers) in common use, but of which now very few vestiges remain, have entirely disappeared; and if Mr. Lewis had not fortunately made a series of very careful studies, previous to their obliteration, we should have entirely lost the important corroboration they afford

to those conclusions, respecting the use of colour in such early monuments, which have been founded on an examination of the Anglo-Saxon manuscripts, in which architectural features are almost universally expressed in various tints. Mr. Lewis, with great kindness, allowed his studies to be made use of, and upon them, not only has the polychromy of this doorway been restored, but on a comparison of them with the system of colouring, of which actual remains abound in France and Italy, the whole colouring of the remaining doorways in this Court has been based.

founded on authentic remains.

The arched corbel table over the doorway, is from

A corbel table from Romsey Abbey



Grotesque figures from the Corbel table, Romsey Abbey

Romsey Abbey. This is an example of the later Norman style, in its transition to the pointed style, having interspaces of a trefoil pointed form. The grotesque figures from which they spring, are characteristic examples of *that* sculpture, whether Lombard, Rhenish, or Norman, in which, with figures more or less symbolic of divine matters, are mixed up the fancies, and often the coarse jokes, of the rude artist, of which the accompanying wood-cut serves as an illustration. The belief in the existence of men whose faces were placed on their breasts, was common down to a much later period, and is mentioned by Shakspeare as "men whose heads do grow beneath their shoulders."

characteristic sculpture.

A notice of
Romsey
Abbey.

Probable
date of corbel
table.

Interesting
early sculp-
ture from
Chichester.

An influence
from antique
models, and
from Byzan-
tine.

A branch of
the cele-
brated Abbey
of Cluny
founded in
1078 at
Lewes.

Possible in-
fluence from
abroad.

Romsey Abbey was founded during the Saxon rule ; the greater part of the present church was built at the commencement of the twelfth century, and the west end in the reign of Henry III., *circa* 1220 ; to this date the corbel table appears to belong, as well as various fragments of architectural ornament placed at the rear of the court.

The piece of sculpture above this, is one of the most interesting pieces of early date in England ; it was discovered of late years, in Chichester Cathedral, where it is now preserved. The subject is the raising of Lazarus, but unfortunately the various stones forming the bas-relief, have been displaced in the process of translation, either anciently, or recently, and all the parts of the group do not satisfactorily correspond with one another. The large figure, whose head is encircled with a cruciform nimbus, represents Christ, with two fingers raised in benediction above the half-clothed figure of Lazarus. An antique spirit is evinced in the disposition of the folds of the drapery, and is strikingly manifest in the two uppermost heads on the left side, which seem to be close copies of antique Roman masks. The eyes appear to have been drilled to receive jewels or enamel, a very usual custom in the Byzantine school ; and we would draw attention to the marked difference between the large open eyes of the Kilpeck and Shobden statues, and those of the above figures. Indeed, the whole style is different, and evinces an artist acquainted with antique sculpture, and influenced by the spirit of Byzantine art.

It is not uninteresting to remark, that in the year 1078, a priory was founded at Lewes, in Sussex (not far from Chichester), by the first Earl of Warren, who, having visited the celebrated Abbey of Cluny, in Burgundy, induced the abbot, after much solicitation, to send over four of his monks to that priory, which he bound himself to endow especially for their advantage, and which remained a dependency of the Abbot of Cluny, up to the year 1373. The result of this connection could hardly have been without its influence, and it is not improbable that these monks may have brought these bas-reliefs with them, if they did not them-

selves execute them. Possibly, however, they may have been brought from the ancient church, on the translation of the see from Selsey, to Chichester, and may date from a much earlier period.

The large doorway which comes next, is from the Cathedral of Mayence on the Rhine. It exhibits, says Professor Müller, the imposing and graceful Romanesque style of the twelfth century, as practised in the Rhine districts. Roman models are pretty closely followed in the mouldings; the bases are of the kind called "Attic;" the capitals are bell-formed, and tastefully sculptured. The lions which guard the entrance, are in this case placed *over* the columns. Their more usual position is as a plinth to the column, and in some cases they are found both beneath and above; their precise symbolism is still unexplained, and they are peculiar to the Romanesque style.

The doorway from Mayence Cathedral,

The head in the centre of the upper arch moulding, is probably intended to represent God the Father. Beneath it is seen the Holy Spirit, or dove, descending on Christ, who sits enthroned in an aureole, with the Spirit of Evil under his feet. His head is encircled with a cruciform nimbus; one hand is raised in benediction, the other holds the Scriptures. His costume is purely Greek, and the whole design bears a close resemblance to the Greek illuminated portraits of the eleventh century. This doorway was erected in the reign of Lotharius of Saxony (1125), by Willigis, Archbishop of Mainz.

meaning of the sculpture;

date of its construction

The bronze doors which it encloses are from the Cathedral of Augsburg, Southern Germany, the work of local artists, in the latter half of the eleventh century, and ascribed by different antiquaries to the years 1048, 1070, and 1088; the second date is that given by Dr. Kügler, and is most probably the correct one.

Bronze doors from Augsburg,

probable date;

This interesting monument of metallic art would appear, both from the repetitions of one subject, and the character of the sculpture, to have been cast in a mould, and not beaten out, as some have supposed. From technical peculiarities in the metal working, there is reason to believe that most, if not all, similar remains in Germany, were cast in open sand-moulds.

cast and not wrought;

description of the panels. The subjects in the panels occur without regard to chronological order, and in some cases are difficult of explanation.

The figure in the lowest small panel, to the left, represents the creation of Adam. The next above it, the creation of Eve out of Adam's side. In both cases the head of the Deity is encircled with a plain nimbus.

To the right of this is shown the tree of knowledge of good and evil, with the serpent. To the left, Eve in the act of eating the forbidden fruit ; and in the panel beneath she appears to upbraid the serpent.

The remaining panels of the three lower compartments, probably represent Adam sowing seed in the earth, and Eve feeding fowls ; in both cases they are clothed, and the intention is to express their condemnation to labour, after the Fall.

The history of Adam and Eve occurs frequently on entrance doors,

This application of the history of our first parents, as an ornament to the entrance doors, was continued down to a very late period, and occurs very frequently. The symbolism by which the door of entry to the Church was connected with the sacrament of baptism, having been originated in the early ages of the Church, it was natural that almost every external doorway should exhibit an allusion to that fall, by which original sin was brought into the world, and against the fatal results of which, the Church offered its infallible antidotes and correctives.

the reason.

Panels continued.

Taking the left-hand panels, and proceeding upwards, the first subject is Samson slaying the Philistines, with the jaw-bone of an ass.

The next is a Centaur, probably a mythological reminiscence of heathen times. The third panel contains Samson slaying the lion : "And he rent him as he would have rent a kid, and he had nothing in his hand." (Judges xiv. 6.)

The fourth subject is obscure.

The next small panel represents Moses, with his rod turned into a serpent : "And he cast it on the ground, and it became a serpent." (Exodus iv. 3.)

The one beneath appears to represent the production of Aaron's rod, which "brought forth buds, and bloomed blossoms and yielded almonds." (Numbers xvii. 8.)

The subject of the next is too obscure to be determined.

Beneath it is the miracle of Aaron's rod : "For they cast down every man his rod, and they became serpents ; but Aaron's rod swallowed up their rods." (Exodus vii. 12.)

On the next panel, to the right, is seen a Jewish warrior crowned, probably meant for Joshua, who, with outstretched arm, commands the sun and moon to stand still. Above this is a lion, possibly allegorical of "the Lion of Judah." Next to this is what appears to be the story of Elijah fed by ravens : "And the ravens brought him bread and flesh in the morning." (1 Kings xvii. 6.)

The subject of the top panel is uncertain.

To the right, Elijah is repeated : beneath this a Jewish king. All the other panels are repetitions, with the exception of one, which represents a lion killing an animal, apparently hoofed, and probably an ox or a bull, having possibly an allegorical meaning.

Throughout these subjects, we remark that there is not one from the New Testament, the sacred scenes of which were more generally reserved for the embellishments of the interior of the church.

Subjects from the New Testament generally reserved for the interiors.

Large bronze doors of this description, were much in vogue during the Romanesque period. The principal seats of their manufacture appear to have been in southern Germany, Italy, and at Constantinople. The one just noticed is the work of a goldsmith at Augsburg ; the doors of the cathedral at Novogorod, Russia, of the twelfth century, are also by German artists. Russia possesses other interesting examples, at Susdal, and Moscow, the work of Greek artists in the tenth century ; and at Alexandrowa Slaboda, cast at Novogorod in the fourteenth century.

Principal bronze doors, their places of manufacture, &c.

Italy is peculiarly rich in monuments of this kind, the works of Greek and Pisan artists. The great originals were those of St. Paul "without the walls," at Rome, cast by Stauracius, a Greek founder at Constantinople, in the year 1070, in imitation, as it is said, of the entrance doors of S^{ta}. Sophia in that city. Those of Venice, Verona, Pisa, Monreale, Ravello, and a crowd of small towns in the south, would form an interesting volume. In Germany, the old doors commanded by Charlemagne, at Aix-la-Chapelle, were the first known ;

Italy peculiarly rich in works of the kind.

those of Petershausen, and of Bishop Willigis, at Mayence, of Hildesheim, Augsburg, and Gnesen, follow in succession. Cordova, in Spain, possesses some raised under the Moorish rule; but France and England, unfortunately, have no specimen of this early period to show.

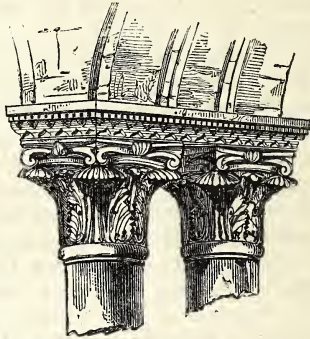
Difference between the work of Greek and European artists.

The difference between the Greek work, and that of European artists, consists, not only in the more perfect manner of execution, and the introduction of Greek letters in the inscriptions, but in the occasional use also of delicately inlaid threads of filagree gold or silver, known as damascene work.

The central arcade from the cloisters of St. John Lateran,

The central arcade is formed by a compartment of the cloisters of St. John Lateran, at Rome, executed in the first half of the thirteenth century, and affording a fine example of the later Romanesque style, in which a Renaissance character was being speedily developed, to be thrown back, however, through the introduction of Gothic architecture in Italy, for two centuries.

Considering the period at which it was built, the



Capitals from the Cloisters of St. John Lateran, Rome.

exhibits the influence of the antique;

purity of its detail is indeed remarkable. The plinth is regularly designed on an antique model; the bases of the columns are Attic, and the shafts, well proportioned and diminished, support beautifully formed capitals, which are evident imitations of the composite order, capped by an abacus ornamented with Roman detail. A well proportioned archivolt marks the curves of the arches,

the whole being surmounted by a massive, but complete entablature, with its architrave, frieze, and cornice.

Particular attention should be directed to the mosaic work of this arcade, which has been very carefully executed in real porphyry, serpentine, and glass mosaic, by the best workmen in Rome; so as to give a correct idea of the brilliant effect of the ancient "Opus Grecanicum."

its mosaic work;

The subjects between the arches are of a Lombard Romanesque character, and symbolise man assailed by the evil passions, in the shape of two monsters; the gentleness of the Christian nature, represented by two doves drinking out of one vase; and the subjection of the evil passions, typified by two monsters, bound together by the neck.

and symbolic sculpture.

The upper cyma moulding of the cornice is boldly marked, and decorated with antique ornament, showing a Byzantine influence, divided at intervals by projecting heads, among which, those of the lions are completely in the antique style.

Details of its cornice, &c.

The twisted columns are supported on the inner side (gallery) by lions, which are in keeping, as regards their excellence, with the rest of the sculpture.

The Church of St. John Lateran is one of the earliest basilicas of Rome, and was for a long period "*omnium urbis et orbis ecclesiarum mater et caput*,"* and in a great measure still retains a local precedence. Of the old church little remains, the body of the building, and its fine façade, being a work of the seventeenth century. The cloisters are large, and formed by a series of compartments of which the east centre is here reproduced. At the period of their erection, the artist family of the Cosmati flourished in Rome, and it is possible were employed in the decoration of these cloisters.

A notice of the church of St. John Lateran,

its cloisters.

The bronze doors to the right, are from the Cathedral of Hildesheim, northern Germany, and were made by order of Bernwardus, bishop of that city, in the year 1015. Although earlier in date than those of Augsburg, they are of very superior execution. The upper portions of the figures are completely relieved from the surface. The lions' heads which hold the handles are very nobly

The bronze doors from Hildesheim,

* Translation: "Mother and head of all Churches, whether of the city or the world."

inscription
containing
the date, &c.;

conceived ; and the intention of the compositions is well expressed. Between the centre panels is the following inscription : “Anno Dominæ incarnationis MXV (A.D. 1015) Bernwardus, divæ memoriæ has valvas *fusiles* in faciem angelici templi ob monimentum sui fecit suspendi.”* Bernwardus, who thus caused the gates to be raised in his memory, travelled much in Italy, and was a great encourager of the arts. The inscription itself appears to have been engraved after his death, judging by the character of its letters.

description
of the panels
of one side.

Eight panels on one side, illustrate passages from the Old Testament, and eight on the other, passages from the New Testament. The first on the top at the left is the creation of man.

2. The presentation of Eve to Adam.

3. Adam and Eve eating the forbidden fruit : on the tree to the left, the Devil is represented in the form of a dragon.

4. God calls them ; they hide their newly-discovered nakedness, and from between the feet of Eve crawls the wily serpent.

5. Adam and Eve driven out of Paradise by an angel winged and holding a sword.

6. Adam tills the ground with a sort of hoe : on his right, Eve beneath an awning spread from two trees, nurses a newly-born child ; between them appears an angel of comfort, holding out the cross, as a sign of the manner in which their race should yet be saved.

7. The offering of Cain and Abel. The open hand of God, extended from a radiated glory, accepts the proffered lamb of Abel.

Early exam-
ple of the
dramatic
style of re-
presentation.

8. The death of Abel, who is struck to the earth by his brother's club. The dramatic style of illustration, so usual with the Renaissance artists, is seen at this early date, and Cain is shown in two attitudes, the first on the right, as about to strike, and again after the fatal blow has been given. The divine hand stretched forward from a cloud, has the two first fingers raised ; an act which usually signifies benediction, but in this case no

* Translation : “In the year of the Lord's incarnation 1015, Bernwardus, of holy memory, caused these *cast* doors to be raised in front of his holy temple as a monument (memorial).”

doubt only a conventional method of representing the presence of the Deity.

On the right valve, in ascending order, are a series of subjects, of very frequent occurrence throughout the middle ages, and known as "the joys and griefs of the Blessed Virgin," commencing with—

original
restoration
Description
of second
row of panels.

1. The Annunciation. Mary holds a palm, or olive branch in one hand. The cross in the angel's hand, is typical either of the "mater dolorosa," or of the manner of Christ's death.

2. The Birth of Christ. The heads of an ox and of an ass, appear at each side of the crib. Mary lies on a couch, her head encircled with a nimbus, and appears to converse with Joseph, who is twice represented (as in the case of Cain); his head rests thoughtfully upon his hand.

3. The Offerings of the Three Kings.

In all these subjects, the Holy Family is shown as dwelling in a sumptuous house, and here Mary sits on a sort of throne, above which gleams the guiding star.

4. The Presentation of Christ at the Temple. Mary hands the Infant to Simeon the priest: all three have the nimbus; but not so Joseph, who holds in his hands an offering to the Temple.

A stride here is made in the history, and the 5th panel illustrates Christ brought to the judgment-seat, by two Roman soldiers. The crowned and sceptred judge is probably Herod, in whose ear the spirit of evil is seen to whisper.

6. Christ nailed to an unusually broad budding cross, or cross of glory. A Roman soldier pierces his side, and another offers him the saturated sponge. At each angle are seen St. John, and Mary, respectively, holding the Scriptures.

7. The Marys visit the grave, and find the angel, who announces the Saviour's resurrection.

The 8th and last subject shows Christ triumphant, holding in one hand the Cross of Victory—the "Touto Nika" of Constantine, and with the other pointing at a human figure (Sin), which lies in submission at his feet. The tower probably typifies the Church, and the birds the faithful.

The doorway
in which it is
placed.

The boldly worked mouldings and capitals, which ornament the doorway itself, afford a good idea of the German Romanesque style in the twelfth century, strongly marked by a Byzantine influence. We have already had occasion to remark the great variety observable in Romanesque capitals; those founded on a Roman type are well exemplified in the present capitals,



A Capital from the Convent of Murrhard, Germany.

whilst the adjoining woodcut serves to illustrate those which were founded, as to form, on a Byzantine type. The angles of the piers are ornamented with a wide splay, finishing at the top with heads, and beneath with foliage. Sharp angles thus treated are peculiar to the Romanesque style, and exist in great variety. The angle corbels of the lintel, represent symbolical figures of women, one crowned, and the other having a nimbus, seated respectively on a lion and a goat.

These, and the subjects in the head of the arch, are from Venice; two angels hold chalices at each side of a cross, which, though of the Latin form, is of Byzantine character. The foliage and birds are characteristic specimens of Venetian sculpture.

Venetian
sculpture
over it.

Arcade from

The arcade above the cloister of St. John Lateran, is

from Gelnhausen, in southern Germany, and although probably of as late a date as the commencement of the thirteenth century, is completely in the spirit of the early Lombard sculpture, carried out in all its wild grotesqueness, showing strange animals, pursuing and biting each other, intertwined with foliage.

Gelnhausen over the cloister of St. John Lateran; its Lombardic sculpture.

The centre is formed by two winged monsters, with animals' heads and the tails of serpents, resting each a claw on a bearded human head.

In the four spandrels, two subjects are twice repeated. A pelican with wide-spread wings, guards her nest from a winged griffin on each side of her; symbolic of the Church of Christ, or the Saviour himself defending its children from the spirit of evil. Beneath this, the sculptor has engraved the word "Pelicanus." The "pelican in her piety" feeding her young, as tradition used to state, from the blood of her own breast, rendered that bird a favourite and generally understood symbol of Christ's sacrifice for his children.

The Pelican a favourite Christian symbol.

The other subject consists of a man (beardless), who drags one of his feet from a lion's jaws, and seeks to draw his sword to defend himself. In this case we have the lion seeking whom he may devour, and the Christian warrior about to resist him.

At the right angle is an eagle, apparently with an animal in its claws, one of its wings being bitten by a small-winged monster.

The opposite angle is supported by a human figure. The foliage of some of the capitals is gracefully arranged; and in the last but one to the right, two women, with the bodies and legs of birds, but with serpents' tails, tear each other by the hair. In the Bestiaries, or natural histories of the middle ages, it is thus that Sirens are represented.

Ornament of the capitals.

Beyond the Hildesheim gates, is one of the side doorways, from the now destroyed church of Shobden, in Herefordshire.

The Shobden doors,

Shobden church was pulled down in the last century, but the three principal arches were preserved by Lord Bateman, and are now in his park at Shobden Court. All these doorways, as well as the Kilpeck one, have been admirably cast and restored by Mr. W. Jennings of Hereford.

how preserved;

date, &c., of
the original
church;

The original church was built about the year 1141, by Oliver de Merlimond, steward of Hugh de Mortimer, the Earl of March, in a style very similar to that of Kilpeck, also on the Welch borders, and coeval with it.

peculiar use
of zigzag
ornament;

In the doorway the use of the zigzag ornament, as a support on each side, is very remarkable. Our attention is next drawn to the angle capitals, and side columns on the left hand, where we remark figures which bear a close resemblance in general character to those on the Kilpeck door. On the capital they are represented with their faces resting on their hands, as in the Chichester relief above: this attitude appears to have been a conventional method of expressing grief, or thoughtfulness.

resemblance
of carved
figures to
those at
Kilpeck;

character of
foliage and
other orna-
ment;

The foliage of the column is distinguished by the lacertine character of the Celtic school, whilst the trees on the capitals, would seem to represent palm-trees. A complex system of interlacing marks all the ornament, which, in the case of the bands studded with nail-heads, partakes more of the Norman style. The enormous twisted serpentine monsters, and the inner moulding of the arch, are thoroughly Celtic or Scandinavian; the former being a favourite subject in all northern ornament, and being applied whenever the Scandinavian mythology found favour.*

peculiarities
of the bases
of columns.

The centre moulding of the arch is remarkable for the ingenious arrangement of the griffin-like monsters alternately placed contrariwise. The bases of the columns resemble rather those of the early Irish churches, than the more regularly moulded examples of the Norman style.

Kilpeck and
Shobden
both on the
Welsh
borders.

We cannot pretend to give an explanation of the meaning of the sculptured figures. Mr. Lewis, whose work on Kilpeck Church we have before quoted, has written a treatise, ascribing a most minute symbolic meaning to these doors—a meaning at once interesting and poetical. From both these churches being on the Welch borders, and at one time included in the realm

* In his masterly "Harold," Sir Edward Bulwer Lytton has admirably described the interweaving of the Norse myths and Christian faith; a blending which the antiquary cannot fail to recognise in many of these early "sermons in stones," which it is his province to investigate.

of Wales, lying, as they do, to the west of Offa's Dyke, which marked the Welch territories, Mr. Rokewode has supposed them to represent Welsh knights. Their costume, as we have before observed, merely indicates their being Anglo-Saxons or Danes; and the expression of earnest grief depicted on their faces may typify their feelings, under the Norman thralldom; however that may be, the doorways, both of Kilpeck and Shobden, are amongst the most interesting monuments in England; affording, as they do, abundant proof that a style of architecture, differing in many essential points from that of the Norman Romanesque, existed contemporaneously with it in the more remote parts of England.

Anglo-Saxon costume.

A style of architecture in England contemporaneous with Norman, and different to it.

The corbel table, above this door, is from Romsey Abbey, and corresponds to the one already noticed.

Romsey Abbey corbel table.

Above this, again, is the other Chichester bas-relief. The ends of the drapery fall in folds, still more antique in character than in the corresponding panel; and the heads also bear the same impress.

Chichester bas-relief.

Christ, with a cruciform nimbus above his head, is followed by his apostles; whilst figures issue from a porch in the Romanesque style, and kneel at the Saviour's feet. The subject appears to be Christ's Arrival at the house of Lazarus. In the dresses of these figures a Byzantine character is strongly marked. The arrangement of the hair, with long and separate ringlets, at times tied in knots, is exceedingly curious. We have already had occasion to remark that the Normans shaved their heads and faces at a time when the Anglo-Danes and Saxons took a pride in their flowing locks; but shortly after their arrival in England long hair was common to each people. William of Malmsbury, writing in the reign of Rufus, reproves the extravagance of its length; and a monk called Serlo, preached so eloquently against long hair before Henry I., in Normandy (A.D. 1104), that he moved the court to tears; and taking advantage of the happy moment, "whipped a pair of scissors out of his sleeve, and cropped the whole congregation." (Planché, Hist. Brit. Cost.) An obstinate young reprobate, who would retain his hair, dreamed one night that he was strangled with his own ringlets, and on awaking in a fright cut them off; thus affording a salutary example,

Description of the subject.

Byzantine character in costume.

How the hair was worn by the Anglo-Saxons, and subsequently by the Normans.

which was widely followed. But alas, for human nature ! Ordericus Vitalis, in the reign of Henry I., is found denouncing the length of men's *beards*, comparing them to filthy goats. It remained for a later period to bring the unholy fashion into universal disuse.

Another door from Shobden, enclosed by the triumphal arch from that church.

The next door, on the return side is also from Shobden, the interior being formed by the remaining side door, and the exterior by the chancel or triumphal arch of the same church.

General features.

In the smaller of the two, the zigzag moulding takes its normal position, the star ornament being ingeniously carried on to the inner roll. The general features are the same as in the one we have just described, the internal column presenting an extraordinary instance of complex interlacing. The interlaced work, so common on the Romanesque buildings, received its peculiar character doubtless from the early examples of the style executed in Lombardy from the eighth century onwards, of which we adjoin a characteristic illustration of the ninth or tenth century, from Milan. The head of the arch is filled in



Interlaced Work from St. Ambrogio, Milan.

with a circular, or what was meant for a circular aureole, within which is a very rough figure of Christ seated, beardless, long-haired, with a small plain nimbus encircling his head ; four angels of vast muscular capabilities support the upper and under ring of the aureole.

Similar

Very similar representations of the Saviour occur over

many Norman Church doors, as at Rochester, Malmsbury, Barfreston, &c. Sometimes Christ within an aureole, is represented surrounded by emblems of the four Evangelists, a curious example of which custom, inscribed within a cross, from a French Romanesque Church, is shown in the accompanying woodcut. They allude to the text, "I am the *way*, and the truth, and the life" (John xiv. 6), "I am the door, by me if any man enter in, he shall be saved" (John x. 9). The door itself was never of large dimensions, in conformity with the well-known declaration of "Strait is the gate, and narrow is the way which leadeth unto life" (Matt. vii. 14).

figures at Rochester, &c.

Allusion to texts. Smallness of doorways founded on a text.



Representation of Christ surrounded by an Aureole.

As regards the representation of the Saviour in an aureole placed over the door, we may observe that such a custom was universal during the Romanesque period, and was adopted by all countries as a conventional type. In the earlier ages Christ was shown beardless, as the Good Shepherd. The aureole (vesica piscis) or glory which surrounds him, was either of an elliptical or circular form, and was adopted by the early Christians from the rays of light or glory, with which not only the Greeks and

The Saviour in an aureole common during the Romanesque period.

Form and origin of the aureole,

its supposed relation to the word $\text{IX}\Theta\text{Υ}\Sigma$ (a fish);

Romans honoured their gods, but which is found among all the Oriental nations, and which, up to a very late period (the seventeenth century), was asserted by some writers to be frequently visible round human beings, endowed with excessive animal heat, as may be gathered from its Latin name. Some antiquaries have connected this form with that of a fish, from the fact that it was probably used by the early Christians to express the Greek word $\text{IX}\Theta\text{Υ}\Sigma$, which means a fish, and the letters of which are the initial ones of the phrase, $\text{Ἰησοῦς Χριστός Θεοῦ Υἱός Σωτήρ}$ (Jesus Christ the Son of God the Saviour.)

for whom reserved in the Church;

exceptional cases.

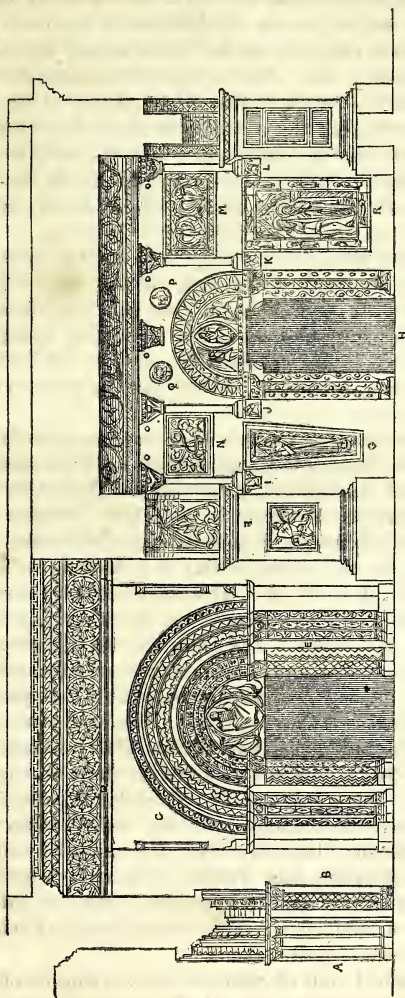
In the Christian Church, the aureole was reserved for the three persons of the Trinity and the Virgin. Sometimes, however, the soul of a martyr or saint is represented in an aureole, as at the church of Rocqueville, in Normandy, and at Moissac, as we shall presently see. In later times we find not unfrequently a quadri-lobed aureole.

The nimbus or circle over the head was also borrowed by the early Christians from the disk or circle placed over the heads of the heathen gods; its use, however, became much extended by them. The three persons of the Trinity, the Virgin, and all the divine emblems, such as the sheep, the dove, and the hand issuing out of a cloud, are distinguished by the cruciform nimbus or circle inscribed with a cross, which we have had occasion so frequently to remark. The plain nimbus was given indiscriminately to all the saints and heroes of the Old and New Testaments, modern saints, and royal personages. The square nimbus seems to have been applied when the saint represented was still living. The absence of the nimbus does not always imply a want of dignity or sanctity. The Christ at St. Trophime, Arles, has no nimbus, and the Saviour, over the Shobden door, has a nimbus without the cross. M. Didron, the well-known French antiquary, has written a learned work on the subject of Christian Iconography, full of interesting information upon such points, a translation of which has been published by Mr. Bohn.

a detailed history of it in Didron's Iconography.

The chancel arch of Shobden is an example of what is also called the "Triumphal Arch."

In the early Church, the space surrounding the high altar was separated from the nave only by a "cancellum," Origin and description of a triumphal arch.



- A. Birkin Door.
- B. Shobden Door.
- C. Shobden Chancel Arch.
- D. Ornament from Moissac.
- E. Shobden door.
- F. St. Theodore, from Venice.
- G. Bishop Roger, from Venice.
- H. Ely door.
- I. J. K. L. M. N. O. P. Q. Ornaments from Venice.
- R. Baptism of Christ, from Venice.
- S. Moissac.

ELEVATION OF THE BYZANTINE COURT, TOWARDS THE GREAT TRANSEPT.

or enclosure,—the origin of the “screen” of the middle ages, but as the service at the altar became of a more imposing character, and the relics of the saints a subject of greater veneration, particular honour was paid to that part of the building, near the altar, where their remains were laid, and the altar service was performed. In consequence, an arch, called “The Arch of Triumph,” was thrown across the nave, so as distinctly to divide it from the part of the church in which the holy rites were gone through. This change occurred about the eighth century, and formed the nucleus in the Latin Church of a transept, a chancel, and a tower or lantern.

**Triumphal
arches**

**common in
the Norman
Churches.**

Triumphal arches do not appear to have been generally known in England till a later period than that just mentioned. In the Norman churches they form a remarkable feature, the west side especially being deeply recessed and highly ornamented, as seen at Tiekenote, Rutlandshire, Barfreston, Kent, and in numerous other churches of the same class.

**Ornament
from
Moissac.**

The nine circles over this door are from the Abbey of Moissac, in Languedoc, and exhibit a well arranged and characteristic example of foliage in the Byzantine style.

**Effigy of
Bishop
Roger from
Salisbury.**

The monumental effigy beyond the Shobden door is that of Bishop Roger, from Salisbury Cathedral.

This celebrated bishop of Old Sarum died in the reign of Stephen, A.D. 1139. His monument is carved out of Purbeck marble. The effigy itself is in very low relief, the head only being brought into higher relief by means of the stone work being more deeply cut away from around it. The bishop is represented in full pontificals, much defaced, however, by time. The head rests beneath a trefoil-pointed niche, and at his feet a dragon, symbolical of Satan, gnaws and clutches himself in a furious rage. The foliage ornament round the figure is rather rough, but shows traces of the early Gothic period. The monument, indeed, may be considered as transitional in style, between the Norman and early Pointed, and is one of the most ancient in England. The head, though not modern, is probably of a later period than the rest of the monument.

**Early stone
coffins.**

The earliest monumental tombs in this country had no effigy of the deceased, being generally stone coffins

with a coped top (*en dos d'âne*), the faces of the coping being often ornamented with foliage, crosses, &c., very interesting early examples of which, in lead, were discovered by Mr. Richardson in the Temple Church, London, and have been published by him. The earliest, or one of the earliest, instances of an effigy is to be seen on the tomb of a Norman abbot, in the cloisters at Westminster, the figure lying in a sort of recess, so that its highest parts are level with the surrounding border.* Perhaps next to that in point of antiquity may be ranked the present effigy, in which we remark more boldness in the relief. The effigy of Bishop Joceline, in the same cathedral, is quite detached from the surface (*circa* 1189), after which period complete effigies became common. We may remark here that the deceased is represented in most cases as he was buried. The ancient Romans burnt their dead, the modern Europeans placed them in full costume in their graves. The abbots of Evesham and the bishops of Hereford are proved to have been buried not only in full pontificals, but with their pastoral staffs, rings, &c. The abbots of St. Germain des Prés, at Paris, buried in the tenth and eleventh centuries, when exhumed, were found in their ecclesiastical costume, and the bodies of Edward the Confessor, King John, and Edward I., were found fully habited in their royal robes. Only armour seems to have escaped, its great value no doubt being the reason why we are not in possession of an invaluable subterranean armoury, such as not even the industry of a Meyrick could collect.

Lead-coffins
in the
Temple
Church.

Stone effigies common
after A.D.
1189.

Ecclesiastics
and kings
buried in
official
costume;

armour,
however, not
entombed.

The next doorway is that called the prior's entrance, at Ely Cathedral, of which no authentic information is to be found; but which, from the style of its architecture, appears to belong to the latter half of the twelfth century, at which period, between the years 1174 and 1189, under Bishop Ridal, much activity was shown in the prosecution of the building, or more probably it was built under the bishopric of Nigillus, his predecessor, who died in 1164, during whose prelacy the cloisters, to which this doorway formed one of the main entrances, were built.

The prior's
doorway, Ely
Cathedral,

probable
date;

* Much the same method of sunk relief may be observed on the Egyptian columns, &c.

its general style.

It is a remarkably ornamental example of the florid Norman style, as modified by circumstances in England. The mouldings are simple, and the workmanship of a rough but spirited character. The external face of the left-hand pier is decorated with a number of consecutive circles, filled in with sculpture. In the sixth from the ground, we remark a mermaid playing on a harp, and among the others, a wild boar, a bull, a species of ibex, concluding at the top with a man drinking out of a horn, surmounted by a castellated building. The "Bestiaries," or illuminated natural histories of the early ages, seem to have furnished the greater number of the subjects.

Sculpture copied from the "Bestiaries."

Above, on each side, projects a lion's head, and the bases of the columns probably rested on lions' backs. The columns themselves are boldly covered with running foliage, interspersed with fabulous animals.

Resemblance of capitals to those at Shobden and Kilpeck.

The capitals are of a cushion form, and, like those of the Kilpeck and Shobden doors, have a cable necking; the ornaments of the arch, especially the flat outer surface with leaves cut in low relief, are of a completely Byzantine character. In the head of the arch is represented Christ within an elliptical aureole, his head encircled with a cruciform nimbus, one hand raised in benediction, the other holding a Bible surmounted by a cross. On each side of him are supporting angels, the whole of rough workmanship, founded on a Byzantine type.

Figure of Christ in the head of the arch.

Corbel heads of lintel.

The richly carved lintel is supported by two brackets with heads. That on the right represents a man's, bearded, and his hair confined by a band over the forehead, with braided ends depending over his back. That on the left, a woman with her hair arranged in rows of curls, the ears being left exposed. The style of face resembles those seen on the Shobden doors.

Many sculptured subjects from nature.

On the right-hand pier, commencing at the top, we notice human figures as predominant, and can distinguish some of the subjects; such as an animal clasping a man by the neck (second circle from the top); a player on the harp, a player on the pipe, and in the fifth circle from the ground a player on a viol, lower still a posture maker, and close to the ground two men in a boat.* We

* In Carter's *Ancient Sculpture* it is described as a man and

do not think a symbolic meaning is attached to any of these subjects of the side piers, as it is now generally allowed that the "Bestiaries," of which MM. Cahier and Martin give interesting examples in the "Mélanges Archæologiques," the Ysopets or Fabliaux, the illuminated calendars, and such "Folkslore," as was then known, were reproduced and illustrated by the sculptor. Thus a basilisk is represented, and the better to express his meaning, the workman carves "Bas licus" over it. In the cloister of St. Aubin, at Angers, is a mermaid with a fish in one hand, and a knife or mirror in the other. Over the door of St. Ursin at Bourges, are various fables sculptured, such as the fox and the crane, &c. At Stratford-on-Avon is carved the receipt for catching a unicorn, which was to place a virgin in his way, and although the fiercest of brutes, he would then come and quietly lay his head on her lap, "when you might slay him." These instances are but a few out of numbers. The calendars were a subject of very frequent inspiration, and the great painted window of Notre Dame at Paris, is bordered with such common-place emblems of the months, as February, warming his feet at a fire; June mowing; and October brewing his beer. The "Romans des gestes," were also favourite subjects, and the capitals of many a church illustrate popular romances; the Lay of Aristotle, being of frequent occurrence. Symbolism there was, no doubt; but over and above that, we can fancy these working artists at the social fire, listening with pleasure to the strange stories and traditions of an age superstitious and timid in its ignorance, or see their eyes brighten over some new artistic treasure obtained by the neighbouring monastery, and then next day see them working away to give a form to what occupied their minds; and although illustrated books were not quite so common as they are now, we are convinced that in a good collection of mediæval sculpture, we should have the very best possible illustrations not only of the literature and the traditions, but also of the every-day labours and amusements of the

Influence
the "Bes-
tiaries and
Fabliaux."

Examples at
Angers,

Bourges,

Stratford-on-
Avon,

and at Notre
Dame, Paris.

The Romans
de gestes.

Symbolism,

other sources
of invention.

Mediæval
sculpture
illustrative
of its period

a woman in one boat pulling contrary ways; a satire on matrimony.

middle ages. No one who has taken the trouble to examine the misereres and corbel tables of our cathedrals, and the subjects of such capitals as the vine stealing, or monkey and cobbler ones at Wells, can doubt the pleasure the art-workmen of the early and middle ages took in reproducing subjects frequently of coarse humour.

Over the door are placed examples of ornamental sculpture from St. Mark's, Venice, of which the adjoining woodcut forms a characteristic illustration.



Ornament from St. Mark's, Venice.

The baptism
of Christ,
from Venice.

Excellent
side bas-
reliefs of
saints.

On the right side of the Ely door, is a remarkable piece of sculpture from the baptistery of St. Mark at Venice. It represents John the Baptist, baptising Christ. The Holy Spirit in the form of a dove is seen overhead, with the inscription in Latin, of "This is my beloved son, hear ye him." St John has a scroll on which the only legible words are "Ego vox clamantis."* The figures are enclosed within a trilobed pointed arch, with an ornamental leaf border; in the spandrels of the arch above are seen, Mary on the right, with a spindle in her hand; and on the left the announcing angel. The bas-reliefs of the saints, which form a border to the composition, are works of much merit. Zacharias, with a long beard, and a scroll in his hand, is remarkable for the fine management of the drapery, and his noble head. St. Paul carries a sword and a book. St. Nicholas is represented with a mitre and crozier (St. Nicholas of Myra in Syria, the patron saint of children). St. Mark with the tonsure, and a book. St. Peter with the keys,

* I am the voice of one calling.

and Daniel, beardless, carrying a scroll. They are inclosed by the prismatic moulding so characteristic of Venetian work. Judging from the foliage, the twisted side-columns, trilobed arch, and general execution, we should ascribe this work to the thirteenth century, and to a sculptor already discarding the trammels of Byzantine tradition.

Probable date of execution.

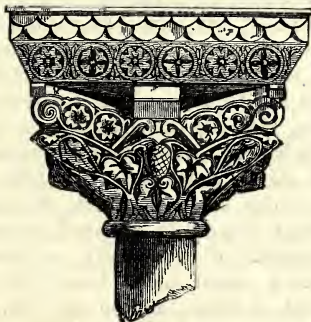
Above this is a piece of ornament also from St. Mark's. It consists of two peacocks, emblems of the resurrection or of immortality, with their wide-spread tails ingeniously bound within a circle, the emblem of infinity. The rich piece of conventional foliage which encircles it is distinguished by the trefoil leaves on one stem, symbolic of the Trinity; the whole design is confined within an interlaced border, marked by the small deeply-drilled holes commonly found in Byzantine foliage.

Symbolic sculptures from St. Mark's.

Another piece of Venetian sculpture is placed above the tomb of Bishop Roger, consisting of two griffins, as they were usually represented in the "Bestiaries," each with a foot resting on a central vase, from which springs an ornamentally curved tree; the entire design being of an oriental character.

The capitals ranged above this portion are from the cloisters of the Abbey of Moissac, in the south of France (Languedoc). They are fine examples of the

Capitals from Moissac (France).



A Cap from the Cloister of Moissac Abbey, France.

Romanesque style of ornament, as practised in the southern provinces. The accompanying woodcut serves

to illustrate the peculiar bracket-like form so frequently found, not only at Moissac, but in Romanesque caps of the south of France generally. The historiated capital, or one sculptured with figures, represents the history of St. Fructuosus, Bishop of Tarragona in northern Spain, who, with his two deacons, Augurius and Eulogius, suffered martyrdom during the persecution of Valerian and Gallienus, in the year 259. On one side the three are shown in full canonicals, with their names engraved over them. On the next, the governor of the province, whose name, Prince Milianus, or Emilianus, is written above him, is seen seated, with his harper or bard standing behind his throne; he sends out soldiers to capture Fructuosus.

On the third side, they are shown in the flames of a burning fire, with the inscription over them of "Martires in flammis." And on the fourth, their souls inclosed in an elliptical glory or aureole, are borne by angels to heaven. Above them extends the hand of God in the act of benediction, with Alpha and Omega engraved on each side of it. St. Fructuosus was a saint especially honoured in Spain and Africa.

The Abbey of Moissac was originally founded by St. Amand, bishop of Maestricht in Flanders. In 845 Pepin II. confirmed the privileges of the monastery by a charter, in which St. Amand is mentioned as the founder. In the tenth century the counts of Toulouse, connected by marriage with the counts of Barcelona, richly endowed it, but afterwards sold their sovereignty over it, retaining however the title of "Abbé Chevalier." The cloisters have pointed arches, supported alternately by double and single columns with shafts of Montricoux marble. On one of them is the inscription, "Ansquetillus," and the date A.D. 1100; but we believe the true date of this work to be later than that indicated. There are a great number of interesting historical capitals, and the cloister is furnished with an inclosed fountain at one angle, a practice common in Spain, and found also at Monreale in Sicily.

The very interesting Romanesque monuments of the south of France and northern Spain, have never been well illustrated or described.

One containing the history of Fructuosus, Bishop of Tarragona.

History of the Abbey of Moissac.

The cloisters.

Date.

The fountain in the centre of the Court is from the Abbey of Heisterbach, in the neighbourhood of the Drachenfels on the Rhine.

Fountain
from Heis-
terbach,

It is a fine example of Romanesque art, of a character much more simple than is usual in that style. The detail is exceedingly pure, and shows, especially in the bases of the columns, and flutings of the upper basin, a close resemblance to the antique. The date of its construction is probably that of the abbey itself, or between the years 1210 and 1233. The ancient abbey was sold for its materials by the French, in the year 1806, and the only remains of it are a fragment of the choir, a beautiful specimen of its former grandeur, which is carefully preserved by the present owner.

date of its
construction.

On each side of it are placed the celebrated Fontevrault effigies, Queen Berengaria from the Cathedral of Mans, and King John from the Cathedral of Worcester. Her tomb was discovered by Mr. C. A. Stothard, in the year 1816, at the Abbey of l'Esplan, near Mans, at that time ruined and converted into a barn, fragments of the tomb were found lying about, and the statue itself discovered buried in a granary, but not at all injured.

Arrange-
ment of the
Fontevrault
effigies.
Berengaria
from Mans,
and King
John from
Worcester.

The original situation of the effigy is unknown, as it was removed from its first site to l'Esplan A. D. 1672.

The hair of the queen is unconfined, but partly concealed by a coverchief, over which is an elegant crown; her mantle is fastened by a narrow band across the bosom, a large fermail, or brooch set with precious stones, confines her tunic at the neck; an aumonière, or purse for alms, is attached to her girdle, and in her hand is a book, on the cover of which she is herself represented lying on a bier, with funeral lights on each side of her.

Her costume.

The first on the side of the large transept is that of Richard Cœur de Lion; in the centre lies Berengaria, and beside her Eleonor of Guienne, wife of Henry II.

The first statue on the opposite side of the fountain, facing Richard, is that of Henry II. In the centre Isabella d'Angoulême, third wife of John King of England, known as Lackland (Sans Terre), and then his own effigy.

Chronological order of Fontevrault effigies.

We will first of all notice the four Fontevrault statues. The earliest of them is that of Henry II., who died in the year 1189. Richard I., (1199) ; Eleonora, wife of Henry II., (1204) ; and Isabella, wife of Lackland, (1218).

Their excellence compared with prior works,

The great excellence of these effigies, when we consider the period of their execution, will be better appreciated by a reference to the accompanying woodcut,



Statues from a Romanesque church in South of France.

which is a faithful representation of the style of sculpture, shortly prior to their date, as seen also in numerous other instances, as at Chartres Cathedral, &c., where a rigidity and stiffness prevails, very different to

the comparative freedom and nature of the Fontevrault effigies.

The character of the sculpture is simple, and the drapery exceedingly well arranged; the head of each statue rests on a cushion, the body itself lying extended on a mortuary cloth, or sort of funereal pall. No lions or dogs are to be seen, as is usually the case. Three of the statues are cut in stone, and have been much injured; and the remaining one, that of Isabella d'Angoulême, is of wood, and was found in a very perfect state. She is dressed in royal robes, the mantle ornamented with a crescent pattern, and her face enveloped with a wimple, or species of hood. It was executed by order of Henry III.

general description;

their material.

The statue of King Henry II., is the earliest known effigy of an English sovereign, and it tallies almost completely with contemporary accounts of his costume, as seen when lying in state.

Statue of Henry II., the earliest known of an English king.

Mr. Stothard, who discovered and illustrated these effigies, describes the statue of Henry as having the right hand, on which was the great ring, broken, but formerly sustaining a short sceptre, as indicated by marks on the breast. The beard was painted and pencilled like a miniature to represent its being closely shaven. The mantle was fastened by a fibula or brooch on the right shoulder, its original colour having been a deep reddish chocolate. The dalmatica, or long tunic, was crimson, starred with gold. The boots green, with gold spurs, fastened by red leather straps. The gloves had jewels on the centre of the back of the hand, a mark of royal or ecclesiastical dignity. The crown, which Matthew Paris describes as of gold or gilt, was broken off, but the drawing taken of it by Montfaucon, previous to the Revolution, shows that it had leaves like those on the crown of Richard I. His sword was represented lying by his left side on the draped slab, the sheath being indicated in the folds of the drapery on his right side. The general character of Richard's costume is very similar to his father's, the chief difference consisting in the mantle, which is fastened by a buckle on the breast, instead of on the right shoulder, and in the face with beard and moustache, a custom again prevalent in

Details of his effigy.

The effigy of Richard I.

Their coronation robes.

Richard's reign. From these effigies, and that of John at Worcester, we learn, observes Mr. Planché, "that the coronation robes of these monarchs were composed of two tunics, (the upper with loose sleeves, called a *dalmatica*) of nearly equal lengths, and girded round the waist by a rich belt, over which was worn the mantle; splendidly embroidered, the crown, the sword, the jewelled gloves, boots, and spurs without rowels. The same dress was worn also on state occasions."

The colours found by Mr. Stothard on the effigy of Richard were the following :—

Colours found on the effigy.

The mantle blue, with an ornamented gold border; the dalmatic or super-tunic red; the under-tunic white, and beneath this the *camise*, or shirt.

Effigy of Richard I., a portrait.

We have already noticed at some length the statue of Richard, found at Rouen, and have mentioned its want of similitude as a portrait; this one would seem to bear a close resemblance to the lion-hearted king, as he has been described by various writers. We may here remark,



Effigy of King Richard the First. Fontevrault.

that it was a very general custom in the thirteenth and fourteenth centuries for the body to be deposited in one site, the heart in another, and the viscera even in another.

Thus we find Queen Eleanor, wife of Edward I., had three statues to her memory, over her body, and over her heart, at Westminster, and over her viscera at Lincoln.

Separate effigies over separate parts of the deceased. Instance.

Two statues were raised for the same reason over the monuments of Marie de Bourbon, and Blanche d'Artois ; also over the body of Philippe le Hardi at St. Denis, in 1285, and over his viscera at Narbonne. Instances might be multiplied of this custom, and it would seem probable that the diminutive statues, so often found, and which have so puzzled antiquaries, were memorials of a portion of the deceased only.

Diminutive statues may have originated from this custom.

The Abbey of Fontevrault was the privileged burial place of the Plantagenet family. Henry the Second, who bought the church, desired to be buried in the nave, and Richard ordered his body to be placed at his royal father's feet.

Fontevrault bought by Henry II.

The following extract is from a chronicle of the thirteenth century, published by the Historical Society of France : " Li rois Henris moult fu povre a sa mort, et si fu enfouis a Fontevrault. Puis mourut li boins rois Richars et fu enfouis a Fontevrault, la boine abbaye de nonnais que il avait tant amée."* The heart of John (Lackland) was placed in a gold casket near the tomb of Henry II. The tomb of Isabella also contained a vase, having in it the heart of Henry II. Joanna, sister of Richard the Lion-hearted, and her son, Raymond, Count of Toulouse, were also buried here ; and the part of the church where the bodies were placed, was long known as the Royal Cemetery.

Extract from an old chronicle.

Several Plantagenets buried there.

In the seventeenth century, Jeanne Baptiste de Bourbon, a natural daughter of Henry IV. of France, was abbess, and caused the tombs and bodies to be moved from the nave to the choir. During the Revolution they were removed altogether and lost. Mr. Stothard, the author of " Monumental Effigies," discovered them in a cellar at Fontevrault, and they were subsequently sought to be purchased for Westminster

Removal of their tombs, their loss and rediscovery.

* " King Henry was very poor at the time of his death, and was buried at Fontevrault. Afterwards died, the good King Richard, and was buried at Fontevrault, the good abbey of nuns which he had loved so much."

Abbey. This, however, was not acceded to by the French government; and they are now preserved in the Conventual Church, and protected from further injury by an iron railing. Our authority for these statements is to be found in the fifth volume of Didron's "Annales Archæologiques."

King John,
from Wor-
cester.

The effigy of King John, from Worcester Cathedral, is one of the most ancient existing in England. It is of stone, and bears a close general resemblance to those of Henry and Richard, though not equal to them in execution.

Description
of the effigy.

The right hand holds a sceptre, the left hand a sword which enters the mouth of a lion couchant at his feet; his head is supported by two bishops (Oswald and Wulstan, in whose chapel he was buried); he died A.D. 1216, about which period this statue was doubtless executed. In the year 1797 the dean and chapter determined to open his tomb, in consequence of a rumour that the body was never laid there, it being known that the effigy had been removed at some time from its original site. When it was opened, the body was found in its royal robes, but appeared to have suffered from violence, the skull, particularly, being much broken; vestiges of the nails yet remained, and some gray hairs yet clung to the head. The dress of the corpse exactly corresponded with that of the monumental effigy, with the exception of the gloves and the crown, the latter being superseded in the coffin by a monk's cowl, in which John expressly desired to be buried, as a passport through purgatory.

Discovery of
his body,

it is found
clad like the
effigy;

costume of
the corpse.

His dress consisted of a crimson dalmatic lined with green, the border being of gold, studded with jewels; his tunic, or under-robe, was of cloth of gold, the hose red, the spurs gilt, and over the feet black cloth coverings. On the effigy are shown jewelled gloves, which were not found on the corpse.

Death of
King John.

This king, so well known in our annals, died at Newark-on-Trent, aged fifty-one; his bowels were buried in the house of the Præmonstratensian monks, at Croxton, and his body was carried to Worcester, where, according to his directions, it was buried.

The pavement of this court is composed of imitations by Messrs. Orsi and Armani of different examples of inlaid marble from Florence. The external border is from San Miniato, near Florence; and the broad band from the baptistery of the cathedral in that city. The style is peculiar to Tuscany, and was applied very generally at the close of the twelfth, or beginning of the thirteenth century.

Pavement of the court,

in Florentine mosaic.
Its date.

GALLERY.

The entrance from the Sydenham transept to the gallery of the Byzantine Court, is formed by the chancel arch of Tuam Cathedral, county of Galway, Ireland.

Chancel arch of Tuam Cathedral.

Dr. Petrie, whose work on Irish architecture, &c., is most to be relied upon, and to whom is due the honour of having afforded us the first authentic, and most valuable information on Irish antiquities, is of opinion that the church at Tuam was built between the years 1120, when O'Hoisin or O'Ossin was abbot of Tuam, and 1150, when he was made archbishop. Its precise date, however, is not ascertained. Of the old church only the chancel remains. Its great triumphal arch is formed by six concentric, and well-recessed arches, with angle columns, the shafts of which are plain, but the caps richly carved. The bases are plain, and the mouldings of the soffits, with their accompanying ornament, are well executed in low relief, with a peculiarity of style not found on contemporary works elsewhere.

Its date;

and description.

The piers inside the gallery, on each side of Tuam chancel arch, are from the Church of Rathain, or Rahin, near Tullamore, King's county, Ireland.

Rathain church,

The chancel is the only remaining part of the original structure. On each side of it are three rectangular piers, rounded at their angles into semi-columns, which support three semi-circular arches, entirely unornamented, except by a plain architrave on the external one.

description of its remains;

The capitals on which the greatest richness of ornament is found, are those on the third or innermost of these piers at each side. These ornaments, though similar in general design are dissimilar in detail; and their bases, which differ in like manner, are very remarkable. This

probable
date.

church, Dr. Petrie believes after much patient investigation, to have been built in the eighth century.

Freshford
church,

The central doorway, looking towards the gardens, is from the Church of Freshford, or Achadh ur, county Kilkenny. Originally founded by St. Lachlin, in the seventh century, it was rebuilt towards the close of the eleventh, or beginning of the twelfth century, as a perfectly legible inscription on the doorway tends to prove. This inscription is in two bands, on the external face of the inner arch. The letters, as usual in all ancient inscriptions, are indented, and are thus translated. The lower band, "A prayer for Niam, daughter of Corc and for Mathghamain O'Chiarmeic, by whom was made this church."

when
rebuilt;

translation
of inscrip-
tion;

The upper band being, "A prayer for Gille Mocholmoe O'Cencuain, who made it." From the use of surnames not being established in Ireland until the eleventh century, and from the occurrence of O'Chiarmeic, a name frequently found in the Irish annals during the eleventh century, Dr. Petrie justifies his opinion.

similarity
of style to
Norman
work.

A near resemblance exists between this doorway and those of the Norman period in England, consisting chiefly in the greater richness of its decorations, the boldness of its sculpture, and the forms of its capitals and bases.

A character-
istic of Irish
architecture.

As a characteristic feature in Irish architecture at this period, should be noticed the grotesque lions' heads, sculptured on the soffit of the external arch, immediately over the imposts. Some portions of the ornament bear a marked Byzantine impress; and there appears every reason to believe that mosaics were once inserted in the panels of the jambs.

Mosaic work
probably
used.

The Tuam
triplet.

The lower openings to the left are formed by the triplet or group of three lights from Tuam church. The whole of the ornament is carved in very low relief, and bears that peculiar character common in the Irish churches, which would seem to speak of the influence of Byzantine art.

Circular
window from
Rathain
Church.

The circular window above this is from the Church of Rathain, in Ireland; one of the most remarkable, and probably the most ancient, existing in the British isles. The sculpture, as usual, is in exceedingly low relief, with the boss-like ornament seen also on the Freshford door.

The flat-worked zig-zag ornament of the inner face is very curious and pretty.

It would appear that the builder of the old church, the piers and windows alone of which are left uninjured, was Ua Suanaigh, who is said, in the "Annals of the Four Masters," to have died in the year 758, but in the more correct annals of Tighernach, in the year 763.

Date of the founder's death.

Dr. Petrie, with much learned research, establishes the fact that Ua Suanaigh was the builder of the old church; and as there are no records of a later re-erection, or of devastations by the Danes, or others, which would create a necessity for such re-erection, he concludes that this church, "as its style of ornament would seem to indicate" (and, consequently, the window also), was erected about the middle of the eighth century.

Probable date of construction.

The peculiar character of these monuments must strike every one at all acquainted with other developments of the Byzantine, or Romanesque style in Europe; they are of a style indigenous to Ireland, and although want of space will prevent our noticing the history of early Irish civilisation in a detailed manner, we shall proceed to say a few words about it, satisfied that it will be a novel subject to many of our readers.

Style indigenous to Ireland.

That Christianity was introduced into Ireland at a very early period, is perfectly well authenticated. Not so the source from which it was derived. Its insulated position, combined with other circumstances, led to a particular form of creed and worship very different to those of Rome, and strongly savouring of a Byzantine origin. This isolated Church, and its accompanying school of art, both characterised by strongly marked peculiarities, flourished most from the end of the fifth to the eighth or ninth century. The chief founder of it was St. Patrick, who is stated to have died in 465; and his plans for its extension devolved on such men as Columbanus, Aidan, Kilian, and Columba. They performed their mission with a zeal which obtained for them a deserved success. Columba visited Scotland (A.D. 563), founded the celebrated establishment at Iona in the Hebrides, and was, till a comparatively late period, the patron saint of that country. In the seventh century we find his successors energetically opposing the progress of the Roman emissaries.

An account of the first Christian church in Ireland.

Its extension to Scotland,

England,

ries of the Augustine mission ; and so successfully did they hold their ground, that we find, in the year 650, Aidan made Bishop of Lindisfarne, by the ruler of Northumberland.

Italy,
Switzerland,

But the zeal of the Irish missionaries, and their peculiar creed and art, were not confined to the British isles. In the seventh century, the Monastery of Bobbio, in northern Italy, was established by Columbanus ; and that of St. Gall, in Switzerland, by Gallus ; both Irish missionaries.

and
Germany.

Of the same period and country were St. Kilian, the apostle and martyr of Franconia ; St. Fridolin, founder of the monastery at Seckingen ; and St. Fendan, of that at Rheinau. Pelagius, the propounder of the celebrated Pelagian heresy (circa 400 A.D.), had set an example of Irish vigour of thought and activity of body which appears not to have been lost on the later missionaries ; and Alcuin, the friend and instructor of Charlemagne, calls them “ gloria gentis ;” whilst another writer observes, that travelling appears to be their prevailing passion. We may here observe, that the word “ Scotus” bore no reference to Scotland in particular, but was applied to Irish and Scotch indifferently, or merely denoted a member of that particular Church, which flourished equally in both countries.

Irish school
of art,

In close connection with this Church existed a school of art, remarkable for its sense of the graceful and the grotesque, and for its superiority, in point of ornamental design, to any other style of the same period — Byzantium itself hardly excepted. In the seventh century especially, Ireland was celebrated for its illuminated books, its authors, its music, and its academies.

its excel-
lence in the
seventh cen-
tury ;

its reliques
in European
libraries ;

That its influence extended much farther than is generally supposed, would appear certain, and not only did Scotland, Wales, Cornwall, the North of England, and Scandinavia adopt its peculiar system of ornament, but some of the most celebrated illuminated works in the various libraries of Europe, are now discovered to have emanated from that school. The prevalence in Scandinavian lands of the Irish school of ornament, is still to be seen in the very interesting wooden churches of Norway, at Urnes, Ober Fellmarken, &c., which have been well illustrated by M. Dahl, and from which we give

the following characteristic piece of ornament, corresponding remarkably with some of the lacertine ornament on the celebrated cross of Cong, preserved in the museum of the Royal Irish Academy, Dublin.



Ornament Carved in Wood, Urnes Church, Norway.

The architectural subjects here collected will give some idea of the introduction of such ornament in the art of building. The Irish crosses will afford a notion of their monumental style, and the Manx crosses are interesting memorials of its external influence.

The Manx crosses are such novel objects in our collection of antiquities, this being the first time that casts of them have ever been taken, that we shall gladly avail ourselves of the information kindly forwarded to us by the Rev. J. G. Cumming, a gentleman who has devoted much zeal and learning to their illustration: premising, however, that our space obliges us to abridge it considerably. The Danes and Northmen occupied the Isle of Man from the beginning of the tenth to the latter part of the thirteenth century; and the memorials of their occupation are distinct, and numerous, both in the social institutions of the island, in the names of hills, rivers, &c.,

its influence
in the Isle of
Man.

Danes and
Northmen
occupy the
isle.

Numerous
Runic
crosses.

and especially in the Runic crosses, which in the northern part of the isle are so numerous, that in a mountainous area of sixteen miles by ten, no less than twenty-nine different examples are to be found.

Intercourse
between
Ireland and
Isle of Man ;

Many of them have inscriptions in Runic characters and in Icelandic, the ancient Scandinavian tongue. The close connection between the Northmen in Ireland, and their countrymen in Man, serves to explain the similarity of the crosses found in each island, and their resemblance to those in the Western Highlands, and Scottish Lowlands, is explained in the same manner; but the Manx crosses are distinguished by local peculiarities indicating a less advanced state in the art of ornament. The various animals, weapons, &c. which are found on them have no object probably beyond ornament, as they are often employed as terminal ornaments alone; the cock being a favourite bird for the last purpose.

the High-
lands and
Lowlands.

Nature of
sculpture.

In all cases, the cross has a circle, or glory, more or less indicated upon it, and the Runic inscription is written on the edge, from the ground upwards. In some minor particulars the Manx Runes differ from those in ordinary use, and consist of fifteen letters, some of them representing however two or more cognate sounds; the language of the inscriptions indicates that they were mostly engraved in the eleventh century; when the bishops of Man were Norwegians, or of Norwegian origin, owning the Archbishop of Drontheim as their metropolitan. The authority of the see of Rome not being recognised till a later period.

Manx Runes;

chiefly of the
11th century.

Those of which casts are exhibited exemplify the principal varieties of style. Many have been recklessly destroyed, and many of those now discovered owe their preservation to having been built into the old parish churches, and brought to light only when they were pulled down to be rebuilt, between the years 1825 and 1835.

Meaning of
the word
Rune.

The Scandinavian word *Run* or *Rune*, means "mystery," and these Runic or mysterious writings were of various kinds, as Mr. Kemble, whose attention to the subject has obtained such valuable results, has shown. Thus the German, Icelandic, Irish, English, and Manx Runes, are by no means identical.

Varieties of
Runes.

Kirk Brad-
dan cross.

The first one to the right on entering from the Tuam

chancel arch is in Braddan churchyard. It is the most elegant and highly finished of any in the island, being carved with scale-covered animals on both its broad and on one of its narrow sides. The remaining side has the following inscription, "Thurlalr Neaki disti krus thana aft Fiak sun in bruther sun Jabrs." (Trans.) "Tharlaf Neaki erected this cross to Fiak son of his brother son of Jabr." The date of this cross is probably about the middle of the twelfth century.

The next, continuing on the same side, beyond the doorway, is from Kirk Michael churchyard and is one of the earliest in the island, being probably of the close of the tenth century. The inscription is, "Mail Brigdi sunr Athakans Smith raisti krus thana fur salu sini sin brukuin Gaut girthi thana auk ala i maun," or "Malbrigd, son of Athakan Smith, erected this cross for his soul . . . Gaut made this and all in Man." Gaut's name occurs on a cross at Kirk Andreas where he calls himself "Sunr Biarnar" or Björnson.

Kirk
Michael
cross.

Next to this, is a cross of later style than any of the others, and without an inscription; it stands near the south door of Braddan church.

A cross from
Braddan,

The last example on this side presents to us a figure playing on a harp, a stag pursued by a dog, and two holding swords reversed. The inscription is written on the *back*, and appears to have been, "Tader Dongal erected this cross to Mal Muru his foster-father."

The one on the right, as we face the Freshford door, is from the churchyard of Kirk Andreas. It is ornamented on both back and front with horses, stags, dogs, pigs, goats, horsemen, and a female on horseback, probably meant to represent Ambjörg, who is mentioned in the inscription, "Sandulf ein swarta raisti krus thana after Am Biaug, kuina sina," or, "Sandulf the Swarthy erected this cross to his wife Ambjörg."

from Kirk
Andreas;

This cross is remarkable for the absence of the usual circle or glory.

The left-hand one is the largest but one, and the most perfect in Man; it stands in front of the church gate of Kirk Michael; figures of stags, dogs, horses, and horsemen, are carved on it; on the base is an ornament of scale-covered animals: the inscription is, "Jualfir sunr

from Kirk
Michael.

Thurulfs eins Rautha risti krus thana aft Frithu muthur sina," or, "Joalf, son of Thörolf the Red, erected this cross to his mother Frida."

Occurrence
of Scandi-
navian
names.
Irish cross
from Kil-
crispeen;
its sculp-
tures.

The occurrence of the Scandinavian names, Joalf, Frida, and Thorolf the Red, is interesting.

The first cross in the centre of the gallery, on entering, is from Kilcrispeen, Ireland; on its shaft are seen four human figures platted together. On one of the broad sides of the base is a human figure, with a variety of animals round him, under what appears to be a palm tree, possibly meant for Adam in Paradise. On the opposite side are seven figures in a row, the central one apparently giving instructions to the other six, who carry pastoral staffs; they are called bishops. One of the narrow sides shows a chariot drawn by a horse, the driver and another being in the car, two horsemen, and two dogs. The fourth side of the base presents a very curious funeral procession: an old horse is led by a halter, the person who holds it carrying a pastoral staff; before him is a figure carrying a cross of the same form as that on which it is carved, a smaller figure precedes him. On the horse is a human body without a head, naked, and with the legs hanging on each side of the horse's neck. Two ravens fly round him, one of whom picks at the *gluteus maximus*. Behind the horse are seen a figure with a child at its back, and a small dog. The story meant to be told is at present unknown to us. Two others are placed immediately outside this, which may perhaps be called the Irish Vestibule, on the garden side. The shortest is from Dunnamagan, Kilkenny County. The long thin one, which calls for no particular description, is from Kilkeiran Church.

Crosses from
Dunnama-
gan and Kil-
keiran.

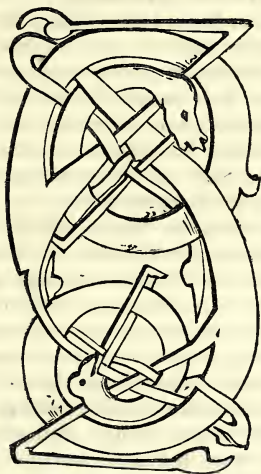
On one side of the Dunnamagan cross, in the centre, is Christ crucified, and in a species of niche beneath, a bishop, and two other figures.

At the back is another figure, much defaced.

Notes on the
style of orna-
ment.

Concerning these Irish crosses, little authentic information can be given. They are ornamented with that peculiar lacertine work, which is found in the old Irish illuminated writings of the seventh and eighth centuries, and emanate from the same school as the crosses in the Court of Monuments of Christian Art. We have already

noticed the influence of the Irish school of art in Scotland, of which the following example from an ancient stone in Aberlemno church-yard, when compared with some of the ornament on the Irish and Manx crosses,



Ornament from a stone in Aberlemno churchyard.

will afford an interesting proof. Memorial stones of this nature were raised by the unconverted inhabitants over their dead, and were adopted by those of the new faith. Some, the dates of which are ascertained, were raised as late as the twelfth century ; but in the absence of any positive information as regards the others, we leave them a subject for conjecture or future investigation.

On each side of the centre entrance to the Court from the gallery at its back are examples of Norman doorways : the one on the left in facing the nave is from Birkin Church, in the West Riding of Yorkshire — a well-preserved and interesting specimen of Norman architecture, of which no authentic records remain. The Rev. Mr. Green, the rector of Birkin, has, however, kindly informed us, that the manor of Temple Hurst, in the parish of Birkin, was granted by Ralph de Hastings to the Knights Templar in the year 1152; and a pre-

Original
memorial
stones,

Doorway
from Birkin
church,

probable
date

description
of its detail;

pure Nor-
man.

Romsey
Abbey doors
and Shobden
sculpture.

ceptory of the order was then built, of which traces only remain. The style of architecture seen in this doorway would induce us to suppose that it was built about that time ; comparing this with the Shobden and Kilpeck doors, we remark that the bases are more regular, the shafts of the angle-columns plain, the capitals more richly ornamented and of more studied design, and the neckings varied ; the impost is moulded, and the archivolt well combined. The beak-head, and zig-zag ornaments, are very prominent, and the outer face of the arch is filled in with very pleasing ornamental designs. No figures are seen ; and in this monument we recognise a design of very pure Norman style.

The corresponding doorway, on the left, is from Romsey Abbey, the sculpture in the head of its arch being from Shobden ; it exhibits Christ victorious over the spirit of evil, embodied by the Dragon. The other figures representing probably the founder and his family.

The painted vault which covers the compartments, into which the Romsey Abbey door opens from the Court, has been taken from the mosaic enrichments of one of the vaults of St. Mark's, at Venice. It has been executed by Mr. Beenson from full-size cartoons worked out by Mr. R. P. Pullan, from Mr. Wyatt's studies on the spot.

Ceiling from
Assisi,

The painted ceiling of the adjoining compartments, in the centre of which stands the Winchester font, is from the upper church of the Convent of St. Francis, at Assisi, by Cimabue. (1240-1300.)

description.

In the four compartments of the vaulting are—the half-length figures of the Saviour, with the inscription, “Jesus Cristus rex gloriæ,” St. John, with that of “S. Ciones baptist, ora pro nob,”*—and the Madonna, and St. Francis (whose hands and sides are † marked by the stigmata), with similar inscriptions. All four have the plain nimbus. Two angels, each with a globe and cross, occupy the long spandrels of each compartment. The rainbow ornament which encircles the large heads, is well

* Translation : “St. John the Baptist, pray for us.”

† St. Francis is said to have miraculously received the wounds or stigmata of Christ, from the deep and pitying sympathy he felt, on the occasion of the Saviour appearing to him in a vision.

managed and original; the rest of the ornament, in which the winged bull of St. Luke, the patron saint of painters, is seen, has quite a Renaissance character.

The hair of the angels, it may be remarked, is of a deep yellowish red, possibly symbolic of the warmth of their love, or copied from the peculiar auburn tint to be found only in Italy, and especially in Tuscany, which was subsequently so much admired by Titian.

Cimabue who was employed at Assisi, about the year 1280, was born of a noble Florentine family in the year 1240, and, as we have already stated, was the pupil of Greek artists who were working at Florence. He, however, quickly surpassed his instructors, and having attained much reputation in his native city, was invited to assist some Greek artists who were decorating the Church of St. Francis at Assisi. "In these works," says Vasari, "he greatly excelled those Greek masters, and encouraged by this, he began, alone, to paint the upper church in fresco." It is a compartment of this work which has been ably reproduced by Mr. Clayton from valuable original drawings.* Cimabue died at Florence, A.D. 1300, or 1302, leaving a pupil, Giotto, whose fame is known to all the world. We may remark here that a variety of opinions exist as to the truth of Cimabue having painted in the upper Church of Assisi,—Rümohr, on the one hand, declaring that Vasari had no authority whatever for the assertion; while Professor Kügler is distinctly of opinion that Cimabue was employed in the decoration of the upper church, and the well-informed author of Murray's Italian Handbook, sustains Vasari's opinion.

Life of
Cimabue.

Opinions as
to his work
at Assisi.

The town of Assisi, between Rome and Florence, is rich in treasures of art. The celebrated Franciscan convent and church were commenced in the year 1228, by Jacopo the German, otherwise Jacopo di Lapo, father of the famous Arnolfo di Lapo. It is one of the best Gothic buildings in Italy, and is remarkable as having a large subterranean crypt, a church called the middle or lower church above that, and a still larger one above

The Church
of Assisi.

* Made on the spot by M. Denuelle, of Paris, and Mr. Wyatt. M. Denuelle's drawing, which was one of the best of Mr. Wilson's well selected acquisitions, was borrowed from the Government School of Design.

Peculiar
arrange-
ment.

that, called the Upper Church, from the roof of which is taken this specimen of the first artist who freed himself successfully from Byzantine trammels.

Winchester
font,

The large black marble baptismal font in the centre is from Winchester Cathedral, and from the disputes which have arisen as to its antiquity, it has been called the "Crux Antiquorum."

its date
disputed ;

Gough, as representative of the earlier antiquaries, ascribed it to the time of Birinus, first Bishop of Winchester (630—650) ; whilst Britton, who is more trustworthy, considers it to be of the time of Bishop Walkelyn (1070—1097), the style of dress, mitre and crozier, indicating that period. At the Church of East Meon, also in Hampshire, founded by Walkelyn, is a font of precisely similar character—a fact that corroborates Mr. Britton's opinion. In the antiquarian works, however, of the present day, a still later date (that of about the year 1150) is assigned to both the fonts.

description
of font ;

The top of this font has a circular opening, ornamented with a twisted band or ribbon, alternating with radiating lines, which in Mr. Lewis's theory would represent divine rays, the circle being an emblem of the Infinite. In two of the angles are doves drinking out of a vase, from which rises the cross, symbolic of the gentleness of the Christian soul after baptism in Christ. The other two are filled in with foliage.

sculptures of
first side ;

One of the sides is ornamented with three circular bands, fastened together, and containing birds, apparently doves or pigeons, pecking at grapes : an allusion, doubtless, to the Christian soul obtaining life by means of Christ, who is the vine, "the true vine." (John xv. 1.)

of the
second ;

The next side is of the same general design ; but in the centre circle is a wild beast, evidently meant to represent the evil spirit, and the birds, who have no grapes, have open flapping wings, not closed in rest as those of the first side. The claws of the animal and birds on this side are strongly marked ; and the general idea seems to typify the state of the unregenerate.

of the third ;

On the third side are represented women leading men to a bishop, at whose feet one man kneels ; his costume would seem to indicate an Anglo-Saxon. That these are

people of distinction is made clear, by the falcon or hawk, which one of them bears on his wrist. The church from which the bishop proceeds is in the Norman style, with a roof formed of circular tiles, and a door remarkable for its lock and ornamental hinges.

On the fourth side a bishop is represented holding a small figure by the hand, and apparently telling it to be of good cheer; whilst another figure, with an axe, kills or knocks down three men at a blow. of the fourth;

Farther on stands the same bishop, with his crozier resting on a recumbent figure, apparently the same youth who holds a cup in his hand on the extreme left, the bishop grasping him by the arm. And, lastly, three men are seen in a boat, two of whom are in attitudes expressive of grief, whilst the third has his hands raised. This figure Dr. Milner thinks represents St. Nicholas stilling the waves of a storm.

Besides the large central support, are four angle-columns, one of which is twisted, resting on a base ornamented with a double row of radiating lines. its shaft and base.

The four columns may be typical of the four evangelists, and the lines beneath probably represent water, an emblem of the Holy Ghost.

This style of font was common during the time of the Norman era, and formed the model of many down to a late period in the Pointed style. They were large, being intended for total immersion, and ornamented with symbolic sculpture; the material was generally some hard stone, as granite or marble,—the Council of Lerida, held in the year 524, having passed a decree to that effect. When this was not easily obtained, lead was sometimes used. Style of font.
Notes on fonts.

Instances occur of bronze fonts, and at Canterbury one of silver is recorded. As late as 1236 an ecclesiastical constitution required a stone font to be placed in every church, large enough for total immersion. These ancient fonts were frequently preserved when the church itself was destroyed, as is the case with the Eardsley font. The importance attached to the font disappeared in the seventeenth century, and in an account-book of St. Martin's church, Leicester, is the following entry:—"1645. For a bason to be used at baptism, 5s."

Dr. Milner's
explanation
of the sculp-
tures.

The late learned Dr. Milner in his description of Winchester, finds in these rude sculptures, illustrations of various passages in the life of St. Nicholas of Myra, in Asia Minor, the patron saint of children.^a

Eardsley
font de-
scribed.

The next font is a very interesting one, probably of the twelfth century, now preserved in Eardsley Church, Herefordshire. It is a richly worked example of interlaced ornament, showing the influence of the native or early Celtic school.

The most prominent figure among those which wind through the foliage or bands is an enormous lion (the evil one) who evidently goes about roaring "seeking whom he may devour," and flying from before him is seen a holy man, whose head is encircled with a plain nimbus, whose feet fail to support him, and who in his distress is grasped tightly by the arm by a larger figure, whose cruciform nimbus, and staff terminating in a cross, indicate the Saviour. Farther on a saint is shown, clasping the holy scriptures to his breast, and defended by a man with a lance, against another who is armed with a sword, and whose thigh is pierced by the lance of the first. The costumes of these two are Anglo-Saxon, and resemble in general character those on the Kilpeck door (same county). The explanation of the first subject is too clear to need comment, that of the last would doubtless be found in the history of some local tradition. Although the sculpture is of the roughest description, yet it tells its story well, and is characterised by an excessive energy of action, bordering on the ludicrous.

^a The first subject he thinks describes how St. Nicholas saved three young women from shame by presenting to their father a dowry for them. In the ship he is seen quelling the fury of a storm by prayer. The boy with the cup, seen drowned in the water near the boat, is on the extreme left represented as brought to life by the Saint; and the man about to strike down three figures at a blow, alludes to a passage in the Saint's life, when he saved three young men who were about to be unjustly executed.

COURT OF MONUMENTS OF CHRISTIAN ART.

(ADJOINING THE GREAT CENTRAL TRANSEPT.)

The following objects have been selected as illustrative of early art, based upon Byzantine tradition. The most important are the highly interesting series of Irish crosses, the loftiest of which is the great cross from Tuam market-place.

The Irish cross from Tuam market place.

On its base are the following inscriptions, in Irish :—
 “Pray for Turloch O’Conor, for the Abbot by whom was made this cross.” And on the opposite side, “Pray for O’Ossin, for the Abbot by whom it was made.” About twenty feet up the shaft occur two other inscriptions ; one is “Pray for the King, for Turloch O’Conor ; pray for the artist the servant of Christ. . . .”

Inscriptions on Tuam cross,

The other is, “Pray for the successor of Jarlath, for Aed O’Ossin, by whom was made this Cross.”

Turloch O’Conor was monarch of Ireland from the year 1121 to 1156, and O’Ossin was Abbot of St. Jarlath’s from 1128 to 1150.

its date.

It was this abbot who erected the old Tuam Cathedral, the chancel arch of which forms the entrance to the Byzantine gallery.

The largest in bulk of the three crosses displayed in this Court, is the great cross of Monasterboice (county Louth), which has unfortunately suffered much from violence. There is no inscription, but among the figures may still be distinguished,—The Crucifixion, St. John baptising Christ, and the Sacrifice of Abraham.

Great cross from Monasterboice,

subjects of sculptures on the shaft ;

Mr. Henry O’Neill, to whose kindness we are indebted for our principal information on these remarkable crosses, and whose interesting work upon them will be a valuable addition to our archæological literature, caused the clay and stones which formerly covered up the base to be

sculpture on
its base
described ;

removed last year, and found it as it is here seen. On one side of the base (the east in the original) are two cavaliers, and some large animal, probably a lion, with a poetic length of tail. Beneath are two panels of interlaced work.

“The first panel on the shaft contains the Fall, and Cain and Abel. The subjects of the second and third panels are not yet solved. The fourth one is most probably the Visit of the three Magi. Joseph appears about to receive the Divine Infant, for the purpose of showing him to the wise men. Above the Child’s head is a star. Next over that panel is St. Michael, ‘The Lord of Souls,’ weighing a human spirit ; whilst the evil one, though prostrated by his great conqueror, endeavours to reverse the favourable result by fraudulently pulling down the opposite scale.”

Similarity of
treatment at
different
periods.

We would here draw attention to the curious fact of precisely the same trick being represented on the tomb of Henry VII., by Torrigiano, as will be seen on reference to it ; thus showing how closely conventional or traditional subjects were copied by the artists of successive generations.

Sculpture
continued.

In the centre of the cross is the Last Judgment ; Christ appears with his proper attributes, the Cross and the Sceptre. The Holy Dove is seen over his head ; angels play on musical instruments around him. On his right hand are the blessed spirits, on the left we see the Prince of Darkness, armed with a trident, and aided by his ministers, urging away the condemned. One of his agents, who is seen kicking the sinners before him, carries what appears to be a book. Above the dove appear to be two angels guarding a child (symbolising the regenerate soul), and at the top are two larger sized figures ; one carries a pastoral staff, the other has also a staff and a sword. Between the heads of these figures is a cross in a circle, ornamented with the serpentine decoration peculiar to the Irish-Scoto style. Other instances of this peculiar ornament abound on ancient bells, book-covers, memorial stones, &c., in Ireland ; the example (p. 113) is from a stone still preserved at Cossin. The cross is altogether twenty feet high, and is composed of three blocks only. The naked kneeling figure

between Satan and his chief attendant, is supposed to be a "Shelah-na-gig," a class of female carved human figures



Ornament from St. Orland's Stone at Cossin, Ireland.

pretty general in Ireland, found about old churches, and which are so indelicate that no description of them can be given.

There is no date assigned to this cross, but from its style of execution and the central subject of the Last Judgment, we should suppose it to be subsequent to the tenth century. In the eleventh and twelfth centuries it was a favorite subject on churches, &c., "Because," says M. de Caumont, "the non-occurrence of its advent in the tenth century, which had been generally expected in Christendom, led to doubts of the entire creed; to counteract which the priests chose it frequently as the subject of their sermons, and caused its representation to be made on the most conspicuous part of the church, &c."

Probable date.

The remaining cross is from Monasterboice, and upon it is found the following inscription in Irish, "A prayer for Murdoch, by whom was made this cross." Dr. Petrie ascribes it to the tenth century. The subjects represented on it are supposed to allude to passages in the life of St. Boyne, to whom it is dedicated.

Another cross from Monasterboice.

Probable date.

The material of the Irish crosses, stated in the Catalogue of the Dublin Industrial Exhibition to be a red

Material of the crosses.

siliceous sandstone, is, according to Mr. O'Neill, an error, since he has found them executed in various materials, such as granite, greenstone (local name), white and red sandstone, spar, &c.

Bronze
column from
Hildesheim,
its date;

Adjoining the Irish crosses stands the bronze column (Christussäule) from Hildesheim Cathedral, North Germany; a fine monument of the year 1022, originally in the Church of St. Michael, at Hildesheim, and ornamented with twenty-eight subjects from the New Testament, after the manner of the Trajan or Aurelian columns at Rome. The capital, surmounted by a cross which originally completed its design, has long since disappeared.

its sculp-
tures
described.

At the base of the column are four figures pouring water—the symbol of the Holy Ghost, or of Truth—out of vases, the water entirely surrounding the base of the column. It is interesting to observe that a fictitious description of the birth and youthful history of Christ is here given, being the only instance of the kind with which we are acquainted.

The meaning of the first figure appears to be a soul emerging from the waters of eternal life. The next subject represents the baptism of the Child Christ, at which two holy personages as indicated by the nimbus, officiate; the Holy Spirit in the form of a dove is seen descending on our Saviour. In the next two subjects he calls the first apostles. In the fifth, three disciples in a sort of boat, probably symbolical of the Church, appear to swear faith in Jesus, who holds a book in his hand; or this may allude to the calling of James and John, who were with their father Zebedee mending nets in a ship (Mat. iv. 21). The sixth subject is the miracle of turning water into wine.

7. Christ heals the sick.

8. A sermon to his followers.

9. He discourses with the Samaritan woman at the well.

10. John reproving Herod the tetrarch, "for all the evils he had done" (Luke iii. 19).

11. John is put in prison: a very curious illustration of that event: two men rising out of towers hold a rope which is tied round the waist of John, and let him down into a circular building; one servant on the left

appears to be falling over the wall, doubtless as a judgment for his wicked complicity.

12. Herodias, the daughter of Herod's wife, is seen dancing to the sound of a pipe; on the right John's head is brought to Herod (Mark vi. 22, 28).

13. Christ reproves the Jews and pardons the woman taken in adultery.

14. He gives sight to the blind.

15. Jesus, hearing of the death of Lazarus, proceeds to Bethany. Martha, the sister of Lazarus, advances to meet him (John xi. 20).

16. He raises Lazarus from the grave. The head of Christ in this case is encircled with a radiating nimbus instead of the cruciform one.

17. The Transfiguration. Moses and Elias appear to him, his disciples kneel beneath.

18. Christ preaches.

19. Dives, the rich man, is seated at his table, whilst Lazarus, the beggar, is seen crouching with the dogs. The head of Lazarus is one of the best specimens of the sculptor's ability in the whole design.

20. Christ blesses the children who are brought to him, and has a child on his knee. "Suffer little children to come unto me" (Mark x. 14).

21. Zacchæus, the rich publican, having climbed into a sycamore tree to see Christ, is addressed by the latter (Luke xix. 2, 8).

22. Christ discourses to a group of seated figures.

23. He meets Peter on the water.

24. The miracle of the loaves and fishes.

25. Christ blesses the women "which ministered unto him of their substance" (Luke viii. 1, 3).

In the next large group Mary Magdalen anoints the feet of Christ (Luke vii. 38).

And in the last, the Saviour is seen entering Jerusalem on an ass. These are very favourable examples of the state of art in the early part of the eleventh century. The base is pure Attic, the grouping good, and in the heads is seen a good deal of expression, that of Lazarus for example being by no means despicable. It is curious to observe how the early Church founded many of its customs on those of the ancient Romans. They had

General
remarks.

their triumphal arches; they had also, we see, their triumphal columns, in honour of their Lord and *King*.

Tradition ascribes the execution of this cross to no less a hand, than that of the great Bishop Bernward himself.

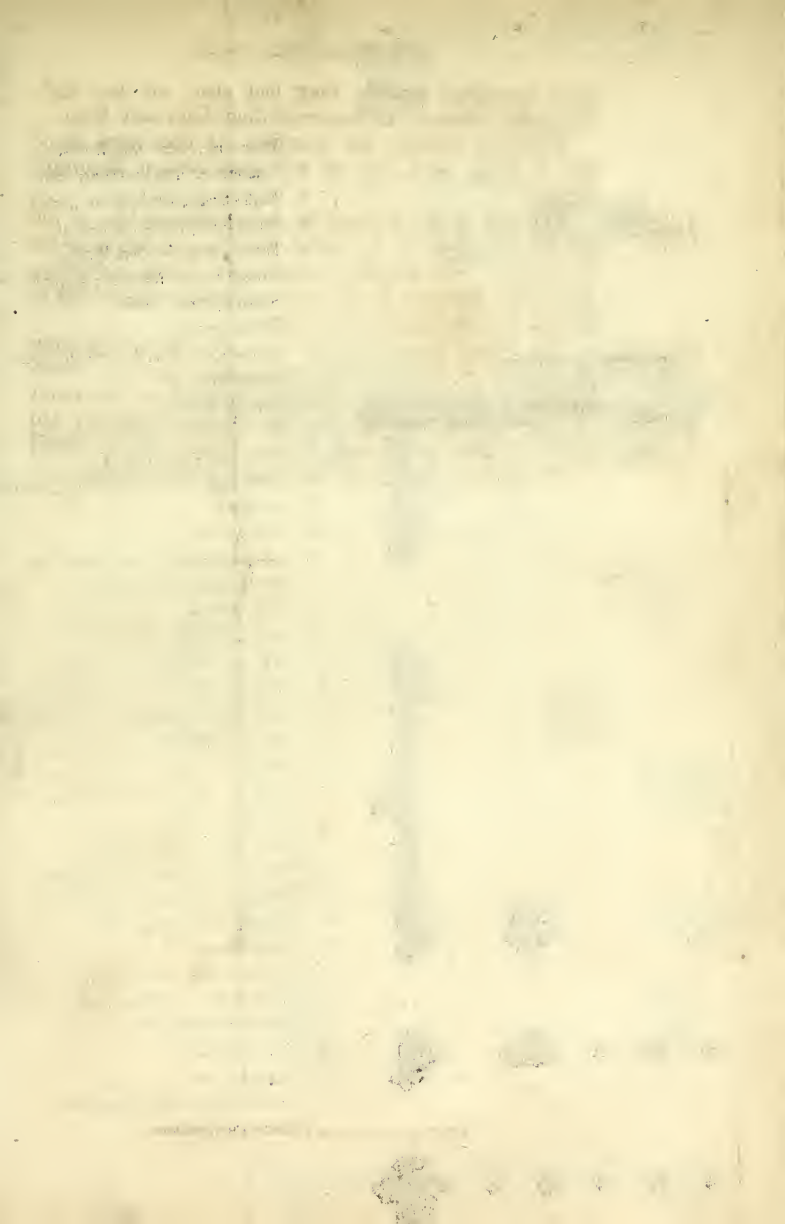
A pillar from
Venice.

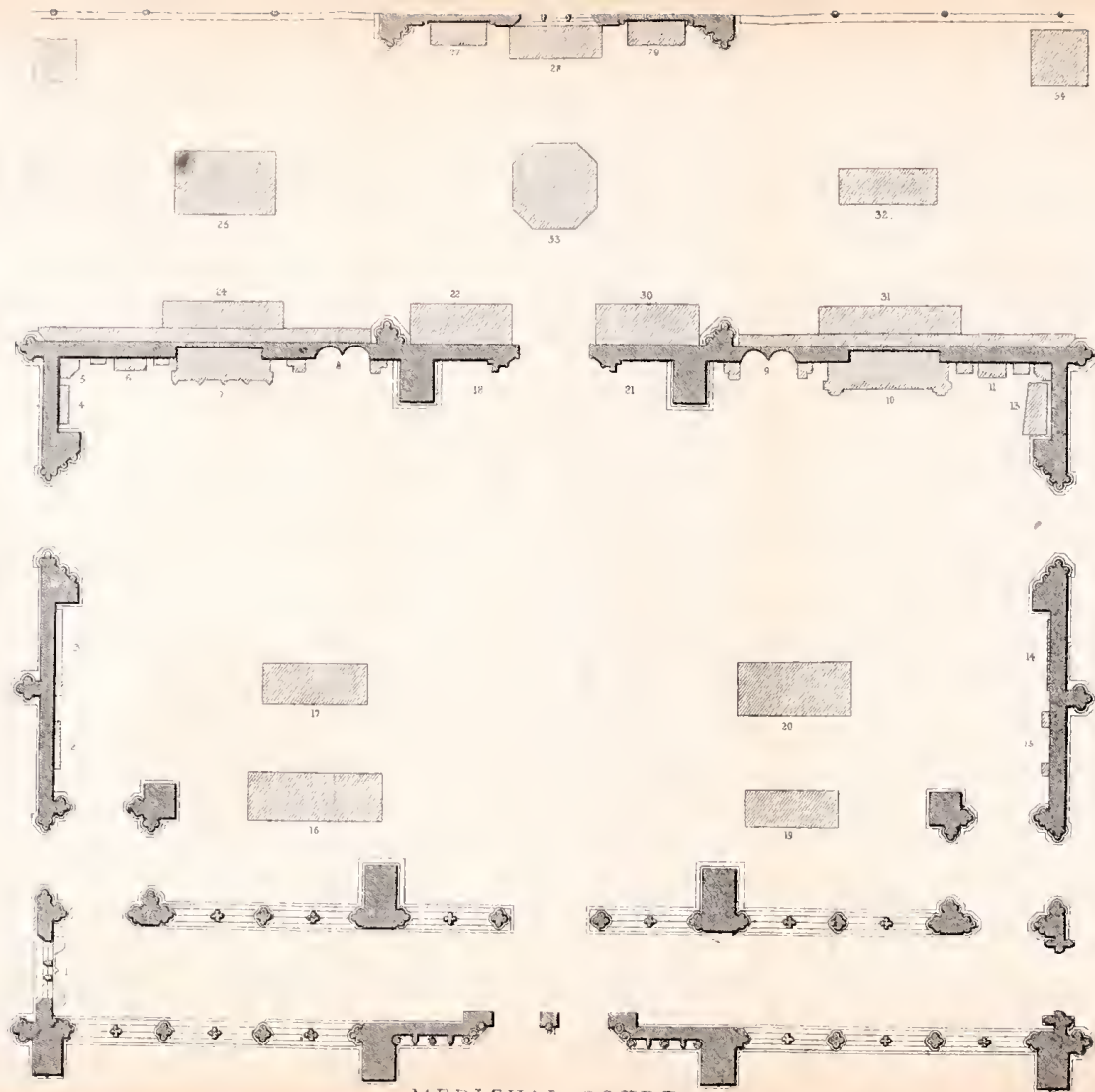
Opposite to the Hildesheim Column stands one of the celebrated pillars of the lower story of the Ducal palace at Venice. The graceful design of the foliage, exhibiting a singular freedom in its conventionality, cannot fail to attract the attention of the observer.

Old portion
of the Ducal
palace.

The Ducal palace, the old part of which dates from the middle of the fourteenth century (the period in which flourished its architect, Calendario), is one of the latest of those monuments in which the Byzantine element still held its ground, though almost hidden under details borrowed from the Gothic styles of northern Europe.

Last vestige
of the
Byzantine
style.





- 1 Prince Arthur's door from Worcester
- 2 Compartment from Winchester record
- 3 Knights from Easter Sepulchre, Lincoln
- 4 Part of Bishop Alcock's monument
- 5 Niche & Statue from York Minster
- 6 Armagh figures, Winchester spandrels and Seated King from Lincoln
- 7 Ilawton Sepulchre
- 8 Compartments from the Arcading of the Chapter House, Ely
- 9 Humphrey de Bohun
- 10 Armagh figures, Winchester spandrels and Seated King from Lincoln
- 11 St Mary Magdalene & Canopy from Westminster
- 12 Boy Bishop
- 13 Lutetia door
- 14 Armagh figures and Screen work from Bishop Jocelyn's Chantry, Wells
- 15 Queen Eleanor
- 16 Edward 2nd
- 17 Niche from Beverley
- 18 William of Wykeham
- 19 Edward the Black Prince
- 20 Niche from Beverley
- 21 Henry 4th
- 22 Arcade and Bas-reliefs from the choir of Notre Dame, Paris
- 23 Bishop Conrad of Weinsburg
- 24 Richard 2nd and Anne of Bohemia
- 25 Westminster Chapter House, Centre Pier
- 26 Coronation of the Virgin, Wells
- 27 John of Eltham
- 28 King Ina and Queen Eadburga, Wells
- 29 Joan of Navarre, Queen of Henry 4th
- 30 Depositions from Moyance
- 31 Sir Giles Daubery
- 32 Walsingham font
- 33 Pedestal formed from a capital from Winchester Cathedral

MEDIÆVAL COURT

THE
MEDIÆVAL COURT

IN THE
CRYSTAL PALACE.

DESCRIBED BY
M. DIGBY WYATT AND J. B. WARING.



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THE MEDIÆVAL COURT

HAVE been designed and arranged by Mr. M. Digby Wyatt, with Mr. Charles Fowler, junr., as principal superintendent, and Mr. Robert Dudley as superintendent of the restorations and monuments, and principal draughtsman. Many excellent drawings were also made for this Court by Mr. R. J. Withers and Mr. Irvine.

The casts from Nuremberg are by Fleischman and Son.

Those from Mayence by the Baron Launitz, of Frankfort.

The national Art-collection has been formed by Mr. Wyatt. The entire construction (with the exception of the rough carcass, which was put up by Messrs. Fox, Henderson, & Co.), has been entrusted to Mr. Cundy, of Pimlico ; some of the principal restorations—such as the Arderne tomb, the Royal effigies, &c.—to Mr. Edward Richardson, of London. The Cantilupe, Percy tombs, &c., and the Walsingham font, to Mr. Phyffers, of London. The cast of the Beauchamp monument has been made by Messrs. Cookes & Mears, of Warwick. The Tewkesbury bosses, &c., by Mr. Collins, of Tewkesbury. The casts from Hereford are] by Mr. W. Jennings ; from Worcester, by Mr. J. Stevens ; from Lichfield by Mr. G. Caldwell, under the kind superintendence of Mr. T. Johnson, architects of Lichfield ; from Lincoln by Mr. Clarke ; from Wells by Mr. Durham ; [from Hawton and Southwell by Mr. Fambrini ; from Walsingham, York, Beverley, &c., by Mr. Keyworth, of Hull ; from Salisbury, Bath, and

Bristol, by Mr. G. Howitt; from Canterbury, by Mr. Brucciani; the remainder being done principally by Mr. Cundy, by whose able body of artist-workmen the whole of the casts (with the exception of those above-specified, and of the Bohun tomb, which was restored by Mr. Jennings), have been fitted, placed, and brought to their present condition.

The painting has been executed with great energy, and in an extraordinary short space of time by Mr. Bulmer, of London and Shrewsbury, from designs by Mr. Wyatt, worked out and constantly superintended in execution by Mr. R. P. Pullan, who has also painted some of the decorations. The angels of the façade have been painted by Mr. Bulmer himself.

The stained glass has been presented by Messrs. Hardman & Co., of Birmingham.

The Rochester and Lichfield doors and several of the monuments have been painted and illuminated by Mr. Coulton, of London.

The encaustic pavement of the Cloister has been presented to the Crystal Palace Company by Messrs. Maw & Co. of Benthall, Shropshire.

The greater number of the French casts have been executed by M. Malzieux, of Paris.

Mr. Boule, as foreman of the works, and Mr. Constance as timekeeper, have done good service.

THE MEDIAEVAL COURT.

GENERAL REMARKS.

WE have already had occasion in the Handbook of the Byzantine Court, to notice the developement of the Romanesque style, and the changes which during the Romanesque period were continually in progress, especially in England and the North of France—changes which, at the close of the twelfth century, had already paved the way for the introduction of a new system. It would obviously exceed the scope of the present publication to trace the variations in style, which, year by year, and step by step, converted the Byzantine and Romanesque art into that which is generally understood as the Pointed style; we shall therefore confine our attention to that crisis in the twelfth century when the pointed arch made its appearance in Europe. It was this peculiar feature which formed the key-note of the Pointed style, and to its adoption and the system of construction necessitated by it, are to be ascribed all the main features of the Pointed system of architecture.

Continual changes in progress during the Romanesque period.

Pointed arch the key-note of the Pointed style.

Whether pointed vaulted roofs were first made to coincide with the outlines of pointed arched windows or *vice versa*, is immaterial, the great fact remains unaltered, of the introduction of a novel outline and of a system of construction calculated to harmonise with it; whilst all thrusts were perpendicular, and more or less equally spread, walls were thick, and buttresses small; but with the use of pointed vaulting, common sense showed that where the greatest thrust was, there also was required the greatest resistance; thus buttresses became more important, and the resistance to the thrust was aided by a

Co-established harmony of outline and construction.

The importance of buttresses.

super-imposed pyramidal mass, called a pinnacle, whilst the interspaces were comparatively thin, and became gradually pierced almost through their whole extent by windows, a very simple fact, which soon led also to a still bolder application of the same principle, in the form of *flying* buttresses. The high roof was a necessary consequence of the pointed vault ; the demands of construction and the nature of northern climates had brought it into very frequent use, even before the Gothic style, with which it was immediately combined, had been reduced to a system. With these successful novelties of mechanical skill arose an artistic feeling no less remarkable ; and whilst all the main parts of architecture took a pointed form, so did a change of the same character occur in the minor details, and it is an interesting fact, that the first application of the pointed bowtell moulding is found simultaneously with the appearance of the Pointed style. With this rise of a new style of architecture was combined the want of a system of ornament suited to it ; the old Byzantine conventionalities were felt to be no longer suitable, and gradually disappeared ; to have continued their use would have been to patch a new garment with worn-out shreds—but where could this ornament be found ? Greece and Rome had not yet revealed their antique treasures ; no adventurous artists could tell of “Araby or Ind,” and no books existed in which every conceivable style of ornament under the sun was explained and illustrated—the newest still the best. As at the present day, they had but one resource, *viz.*, Nature ; it was with them—or Byzantium—or nature ; they chose the latter, and by degrees, for old prejudices are not easily got rid of, the mediæval artists originated a style of sculptural ornament, in which nature was represented with a truth, a variety, and frequently with a grace which has never been surpassed.

A beautiful example of Early English foliage is shown in the accompanying wood-cut.

The earliest buildings of the Pointed style, comparatively simple, of excellent proportions, grand in the mass, and characterised by great breadth of light and shadow, are decidedly the noblest monuments of its power over the more solemn feelings of man ; ornament is applied with

Flying buttresses.

High-pitched roof.

Artistic feeling in new details.

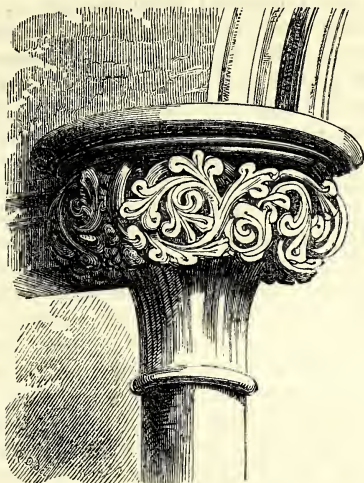
Old style of ornament no longer suitable.

Recourse had to nature.

Its success.

The early pointed style comparatively simple, grand.

a judicious subordination to the principal features, and to the technicalities of construction ; while the statues are of



A Cap from Wells Cathedral.

massive simplicity, in consonance with the general character of the building. In the fourteenth century a visible change is at work ; the sculptor becomes of nearly equal importance with the architect ; the style exhibits a more ornamental character, and the whole mass is more studiously beautiful. Never in Ancient Greece was art more a religion than it was at this period in our northern lands. Allowing for the difference of creed and style, the spirit which informed the souls of the artists was identical ; they were devoted to their art and to nature—a devotion which, be the creed what it may, must ever turn to the works of that first great Artist, the universal and perfect Creator of all that which the artist religiously loves, and more or less successfully imitates. Already we perceive that passionate love of nature which has time out of mind characterised the Northern races, vented on the unfavourable material of stone, which under the sculptor's hand seems to live and wave in graceful vitality. Nor was it with nature

Character of statuary work.

Change in the 14th century.

Art a religion.

Love of nature among the northern nations.

State of society, alone that the artist held converse. The state of society was such as to allow little vent for man's innermost thoughts ; mind was pent up ; the artist held most intimate converse with himself, and he used a building as a book on which to express in powerful language his own peculiar disposition, his hopes, his sentiments, his thoughts, and his experience. The art of printing practised in the first half of the fifteenth century, combined with the discovery of a new and strange world in the latter part of the same century, were calculated to produce that wildness and exuberance of fancy which characterises the more sculptural buildings of the fifteenth and sixteenth centuries, during which period, if architecture became more wonderful from the variety and richness of its decoration, a great falling-off is to be remarked from the severe and simple principles of the Early period ; for which cleverness of construction, ability of hand, and a boundless play of fancy, offer no just compensation. We have indubitable proof that the apparently grotesque carvings of the style are frequently illustrations of fables, legends, and romances, as well as the individual expression of the artist's thoughts, and the illustrations of his creed ; but in the sixteenth century an intellectual, spiritual, and political revolution was spreading widely in all countries, and led to a restless fermentation of thought, productive of the strangest fancies. Manual dexterity was also in its perfection ; and this power of hand, this capability of moulding stone like wax, combined with the natural exaltation of the mind consequent on the reception of bold and novel ideas, together with the loss of that great principle of simplicity which is the basis of all truly noble art, induced a passionate and unrestrained love of variety and ornament, which the mind, over-worked and exhausted, was evidently unable to have sustained for a much longer period. The unnatural tension produced as natural a reaction, and men fell willingly into another style, which freed the fretted imagination from exertion, and gave it, in the Renaissance style, a groundwork of despotic orders and time-honoured laws of proportion, on which to rest.

its results on the artist.

Invention of printing,

discovery of New World,

their tendency.

Fables, &c., illustrated.

Revolution in the 16th century.

Manual ability,

excessive ornament.

Fancy over-worked.

Its result.

HISTORY.

Among those who preferred theory to investigation the Pointed or Gothic style was for some time regarded as having sprung, like Minerva, from the head of Jove, fully formed and armed, at once, and without gestation; and its supposed sudden origin produced various hypotheses, more or less wild and amusing.

The supposed origin of Gothic architecture.

We do not now speak so much of the *origin* as of the *development* of Pointed architecture, the exact history of which is still incomplete, but we are sufficiently well assured that its progress was founded on the preceding monuments of the Romanesque style, moulded by the minds and hands of native artists, combined with at least one feature of Eastern architecture, viz., the pointed arch.

Its actual development from Romanesque models.

combined with the pointed arch.

The systematic adoption by the Normans of the Saracenic pointed arch in Sicily, during the twelfth century (the cathedral of Cefalu having been founded by King Roger in 1132); the constant intercourse of the Sicilian Normans with their French brethren; the fact of the earliest examples of its application occurring both in France and England shortly after the above date, and under the influence of the Norman race; all tend to point out Sicily as the locality from which the pointed arch was immediately derived, but certainly not the Pointed style, which is marked by a character unknown, and even opposed to any Saracenic or Oriental buildings, nor yet bearing much resemblance to the peculiar system adopted by the Sicilian Normans.

The pointed arch adopted by the Normans in Sicily from the Saracens.

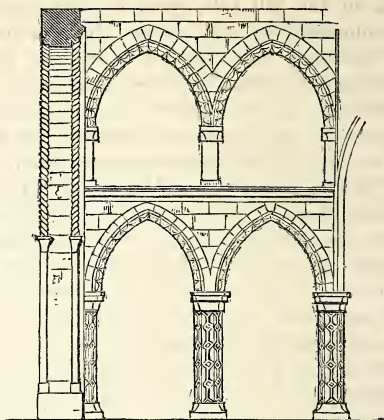
The pointed style however not Saracenic.

Although it is true that some buildings exist in Oriental countries, Asia Minor, Armenia, &c., which bear a marked Gothic character, the supposed antiquity of such works has been ably investigated by Texier and other modern writers, and it appears certain that they were erected subsequently to the rise of the Pointed style in Europe.

Many such anomalous coincidences of style in localities widely separated both geographically and intellectually, are to be traced to the singular migrations of the various members of that body of Freemasons whose eccentricities in the middle ages appear no less mysterious than do their craft-secrets, if any such exist, in the present day.

The Free-
masons,
their origin,

It is at this point, therefore, that we may best notice the history of the society of Freemasons as



Section of the Mosque of Erzeroum, Armenia.

inseparably connected with the rise and progress of Pointed architecture.

their im-
portance in
the 12th
century ;

Sprung originally from the wandering masons of Como in Lombardy, who visited town after town where their services were required, this confederation of "Magistri Comacini" did, in time, as work failed in their own country, visit other lands. Houses, or lodges, were established for their reception or aid, much as at the present day exist among the German travelling apprentices, only that in a great measure, monasteries were their head quarters and homes. As their expertness became known, their assistance was more widely sought, and few buildings of importance arose in the twelfth century which they had not assisted in constructing. The clergy were wealthy, the nobles generous, and the people zealous, so much so, that Hugues, Bishop of Rouen, writing in the year 1145, informs us that the inhabitants of Chartres were generally employed in carting materials for the construction of the cathedral at their own expense ; but skilled workmen were scarce, and it was from this society of masons that the principal workmen were obtained.

It was in many respects a powerful corporation, containing in its ranks men of all nations, who, in the monastery, in the city, and even at times encamped, gipsy-like, on the hill side, gave an ornamental impress to the commonest, as well as to the grandest, works of art. Endowed and privileged by the popes, this powerful monopoly was everywhere, in its grade, respected. The organisation of the society was well arranged, and would appear to have been well obeyed; each man did what he could do best, and consequently all was done well. "They derived," says Mr. Hope, "their science from the same school, obeyed in their designs the dictates of the same hierarchy, were directed in their constructions by the same principles of propriety and taste, kept up with each other in the most distant parts to which they might be sent, the most constant correspondence, and rendered every minute improvement the property of the whole body and a new conquest of the art." Wren, in his "Parentalia," remarks, "that those who have seen the account in records of the charge of the fabrics of some of our cathedrals, near 400 years ago, cannot but have a great esteem for their economy, and admire how soon they erected such lofty structures."

endowed by
the Popes;

nature of
their
system;

they are
praised by
Wren;

At the close of the thirteenth century, Erwin von Steinbach, the architect of Strasburg Cathedral, was elected head of the Freemasons in Germany, and was granted extensive privileges by the Emperor and the Pope; in the fifteenth century, Masonic Lodges existed in Alsace and Germany, which appear to have been regular schools of architecture and sculpture. In 1452, Dotzinger, of Strasburg, formed all the scattered German lodges into a national association; and in 1459, a general council was held at Ratisbon, where the rules of the society were definitely arranged, and the architects to Strasburg Cathedral chosen as perpetual Grand Masters. The extent and reputation of this German association was very great, but as the power of the Freemasons rose with the rise of Pointed architecture, so with its fall, they fell, and little now remains of them but a name.

growing
fame of the
German
Freemasons;

they form
schools of
architec-
ture;

fall of the
Society.

The earliest complete examples of Pointed architecture are to be found in the north of France and in England. From the former—owing probably to its geographical

Earliest
examples of
Pointed
architecture

in France
and Eng-
land.

The style
radiates
from
Northern
France.

position—the style radiated as from a centre, meeting with more or less opposition in its course, so that, whilst successfully established and rapidly progressing in some districts, it hardly penetrated into others, and when the Cathedrals of Chartres, Rheims, and Salisbury were mainly built, the Florid Romanesque style still retained its footing in most districts south of the Loire; in entire Italy, and even along the borders of the Rhine.

The Transi-
tion period.

The close of the twelfth century is marked in England and France by a Transition period, which extended to the commencement of the thirteenth century; among the numerous examples of which may be selected the Church of Pontigny, in France, built after the year 1150; and the circular portion of the Temple Church, London; built in 1188.

Early
examples of
the style in
France, at
Chartres,

Paris,

Laon,

Rouen, and
other towns.

Rheims.

Amiens.

Beauvais.
Sainte Cha-
pelle, Paris.

Examples in
Normandy:

at Rouen.

The earliest examples of the true Pointed style in France are the Cathedral of Chartres, commenced in the twelfth century, and completed in 1260—(of course, in all the buildings here selected, we allude only to the main portions)—the Cathedral of Paris founded in 1163, but not completed till the middle of the fourteenth century; the Cathedral of Laon, commenced in the eleventh and chiefly built in the beginning of the thirteenth century, a peculiarly interesting example; the Choir of Rouen Cathedral (1212-1280); the Cathedral of Dijon (1252-1334); the Cathedral of Mortain, in Normandy, of the commencement of the thirteenth century; the cathedrals of Senlis and Auxerre, and the Cathedral of Rheims, begun in 1211 and completed in about twenty years, by the architect Robert de Coucy; a magnificent and nearly complete example of the early French style; the Cathedral of Amiens, its worthy rival, built by Robert de Lusarches and the de Cormonts between the years 1220-1269; the beautiful Choir of Beauvais Cathedral, by Eudes de Montreuil (thirteenth century), and the Sainte Chapelle at Paris, built by Pierre de Montereau about the year 1245, one of the most elegant existing examples of the Early period.

In Normandy, the Pointed style continued to be developed with a lightness, variety of decoration, and boldness of conception, peculiar to the district; the churches of Rouen are in this respect singularly inter-

esting. The north tower of the Cathedral is of the first period, the nave is a beautiful example of the second period, of the style; its façade is a wonderfully rich monument of the third period; the south tower was built between the years 1485-1507, and the porch somewhat later. St. Ouen, St. Vincent, St. Eloi, St. Patrice, and St. Maclou, are all interesting examples of the Pointed style in its various phases.

In the south of France, buildings in the Pointed style are not so frequent. The cathedrals of Narbonne (1272-1332) and of Alby (1282-1512) may be cited as fine examples. The cathedrals of Bordeaux and Bayonne are noble works of the later period, and the cathedrals of Rodez and Mende, in Languedoc, possess fine towers of the latest period (sixteenth century). Besides these may be noticed the Cathedral of Brou, in Burgundy (1511-1531), the façades of Toul and of Tours, and the great Cathedral of Orleans, built at a very late period (1601-1790) in a sort of late Gothic, not devoid of grandeur. This is the last and an isolated instance of the Gothic style, at so late a period in France.

Examples in
Southern
France.

The earliest and finest complete Gothic building in England is the Cathedral of Salisbury (1220-1258). The older parts of Lichfield and Wells Cathedrals (nave and transept) are also of the thirteenth century; the transepts of York Minster (1227-1260), and various portions of Ely, Winchester, Chichester (the tower completed in 1244), the Chapter-house of Oxford, and the nave and transepts of Westminster Abbey, commenced in 1245. Advancing to the Decorated period, we may select the nave of York Minster (1291-1330), the greater part of Exeter Cathedral (1280-1370), a great part of Lichfield Cathedral (fourteenth century), the Lady Chapel and Chapter-house of Wells, and the Cloisters of Norwich, a very beautiful example commenced A.D. 1297. The Choir of York Minster (1361-1405) and the magnificent façade (1402); and passing to the Perpendicular of the fifteenth and sixteenth centuries, we proceed from the nave of Winchester Cathedral (1367-1405), St. Mary's Church, Oxford, fifteenth century, the spire of St. Michael's Church, Coventry (1432), St. George's Chapel, Windsor (second half of the fifteenth century),

Examples in
England,
chronologi-
cally ar-
ranged.

King's College, Cambridge (1441-1530), Christ Church College, Oxford (1529), to Henry VII.'s Chapel, Westminster (1502-1510), and Bath Abbey Church (1495-1609). Of a still later period which has received the significant title of the "Debased," are many of our University buildings, such as the Chapel of St. Peter's College, Cambridge (1632); the chapels of Brasenose, Wadham, and Oriel, Oxford; Passenham Church, Northamptonshire (1623); Stanton Harold Church, Leicestershire (1653); and finally the Church of St. Neots, Huntingdonshire, rebuilt, says Mr. Bloxam, "in a kind of debased Gothic and mixed Roman style, A.D. 1687."

The Pointed style somewhat later in Germany. Instances of transition Romanesque.

In Germany, the Pointed style was introduced somewhat later than in France and England. The Transition period is marked by such examples as the Church of Ruffach, in Alsace, portions of the Church of Our Lady at Treves (1227-1244), and the Church of St. Elizabeth at Marburg (1235-1283).

Earliest examples of Pointed architecture at Cologne.

The earliest and most complete example of the true Pointed style is to be found in parts of Cologne Cathedral, founded in 1249; the Church of Altenburg, near Cologne, founded in 1255, but not completed till the year 1379. The most beautiful early example of all, is

Oppenheim.

the Church of St. Catharine, at Oppenheim (1262-1317).

Strasburg.

Continuing our list, is the Church of Wimpfen im Thale (1262-1278); the Cathedral of Strasburg, the nave completed in the year 1275, and the façade commenced in 1277, but not completed till the fourteenth century, the upper portions of this cathedral are of the fifteenth century; the beautiful Church of St. Stephen, Vienna (thirteenth and fourteenth centuries); the Cathedral of Prague, commenced by Matthew of Arras in 1343, and finished in 1385; the Cathedral of Ulm, founded in 1377, but still incomplete; the churches of Weissenburg (enlarged in 1327); of Our Lady at Nuremberg (1355-1361); the choirs of St. Sebald's Church (1361-1377) and of the Church of St. Laurence, both at Nuremberg (1403-1477); the Church of Our Lady at Ingolstadt, founded in 1425, and that of Wimpfen am Berge, founded in 1494. Other examples of the late Gothic period are the Church of St. Martin, at Landshut, Bavaria (1432-1478); the Cathedral of Freiberg (after 1484); the nave of

Subsequent works placed chronologically.

Merseburg Cathedral (about 1500), the Church of St. Mary, at Zwickau (1453-1536), and that of Our Lady, at Halle (1529).*

Want of space prevents our observing, however briefly, the interesting Gothic buildings of Spain, the Netherlands, and the Scandinavian lands; and we confine our necessarily imperfect notices to the only other country represented in this collection.

Among the purest early Gothic buildings in Italy are the two great shrines of St. Benedict, at Subiaco, and of San Francesco at Assisi, built by Germans at the beginning of the thirteenth century. The cathedrals of Siena (thirteenth century) and of Orvieto, commenced in 1290, the Campo Santo completed in 1283, and the beautiful little church of La Spina, at Pisa, both by Giovanni Pisano. At Florence are some buildings presenting a remarkable phase of the Gothic style, Santa Maria Novella (interior) 1279, Santa Croce (1294), the Cathedral, founded in 1296, with the adjoining noble Campanile by Giotto of the fourteenth century, and Or San Michele (1284). Santa Maria sopra Minerva, Rome (about 1370), the fine portal of San Giovanni Pappacoda at Naples, the west façade of Palermo Cathedral (1352-59), the entrance doorway of Santa Maria della Catena, in the same city, the door of the Hospital of Agrigentum, the Cathedral of Messina (about 1350), and Santa Maria della Scala (1347), also at Messina.

The Pointed style in Central Italy.

At Naples and Southern Italy.

In the north, are the Cathedral of Milan, founded at the close of the fourteenth century; portions of the Certosa, near Pavia, of the same period; the Church of San Francesco, Pavia, and the Cathedral of Como (1396), the Churches of St. John and St. Paul (1246-1430), and Santa Maria dei Frari, commenced in 1250, both at Venice (attributed to Niccolo Pisano), and Sant' Anastasia, Verona, besides various interesting examples at Genoa.

In Northern Italy.

German artists were employed in many of these buildings, but, with a few exceptions, they are in a style very different to the pure examples of Pointed architecture in the transalpine countries.

German artists employed.

*. For most of these examples we are indebted to Professor Kugler's excellent "Handbook."

SECTIONAL—STYLES.

Three periods of the Pointed style in England.

Corresponding periods in France.

Characteristics of buildings in the first or Early English period.

Flying buttresses.

Windows.

Rose windows.

Columns.

The Pointed style of England has been divided into three periods :—the first, termed the Early English, which may be said to include the entire thirteenth century ; the Decorated, which flourished principally during the fourteenth century ; and the Perpendicular, or the style of the fifteenth and sixteenth centuries. Nearly corresponding to these as regards time, but presenting many important differences of style, are the three periods in France, called by French antiquaries, “Style ogival primitif” or “primaire ;” “Style secondaire” or “Rayonnant ;” and the “Style tertiaire” or “Flamboyant.”

During the first period, in both countries, the plan and arrangement of the large churches, although founded on the vaulted Romanesque basilica, underwent important modifications, especially in the disposition of the choir and apsis, which became much elongated, the latter being starred, as it were, with chapels, the end one often projecting extremely beyond all the others ; the buttresses became strongly marked features, and the bold innovation of flying buttresses was introduced, which, springing from each side, sustained the entire mass of the masonry.

The windows, which early in the style were of one light, became double and triple, the spaces between them being gradually diminished till a column alone remains. At a later period, the three lights were contained within one dominant arch, the head being filled in with circular and foliated figures, as seen in the niches on each side of the Tintern door, which forms the principal entrance to the Mediæval Court.

Rose windows, or Wheels of Fortune—so called from statues found at times round their outlines, showing the course of life—received a beautiful developement, with radiating columns and a border of foliated geometrical figures.

The columns, elongated and clustered, form a marked feature, a circular shaft with circular projections round it being common ; the whole mass is frequently divided in the central part by a ring or band ; the capitals are almost

always bell-shaped, and are designed in a style very different to the old Byzantine system.

Doorways are formed with clustered and boldly cut Doorways. mouldings, amongst the ornaments of which, that known as the “dog tooth,” or simple notching of a square edge, is the most common; sometimes they are divided in the centre by a clustered shaft, supporting foliated arches within a larger single arch. When porches occur, they are large and deep, with high-pitched vaulted roofs, and when applied to the west fronts of cathedrals frequently exhibit three finely moulded openings corresponding to the usual three doors, the central one being generally the largest. The two principal towers adjoined the west front; from the centre of the transept rose another of noble amplitude, and at Chartres, Rheims, &c., towers corresponding to the west front are to be found on the north and south façades; but in few cases, if in any, have these magnificent designs been completed. Porches. Towers.

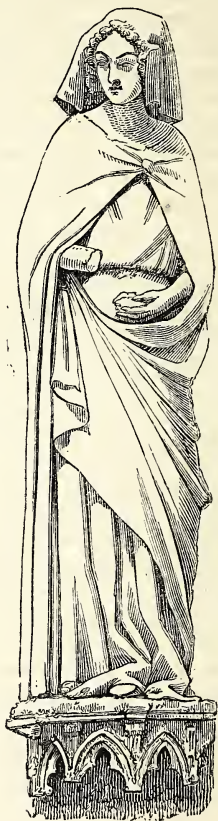
Arcades, trilobed, and simply pointed, are frequent; they occur chiefly in the triforium and parapets, the base lines of the latter being marked at intervals with very projecting stone water-spouts, called “gurgoyles.” Arcades. Gurgoyles.

Croquets or projecting knobs are to be remarked on the angle lines of the pinnacles, &c.; originally very plain, and often mere hooks, they gradually formed a rich and very peculiar ornament. Another very striking change is to be remarked in the sculpture of the thirteenth century, which was founded on an imitation of nature, and the “mural flora” of the Pointed style presents an interesting and varied study. M. de Caumont, from whom we borrow the expression “mural flora,” observes, that a rigorous copy of nature is not always to be seen, the extent of such imitation resting on the judgment of the sculptor. Croquets. Ornamental sculpture, founded on vegetable nature.

M. Saubinet gives us a list of the flowers, fruits, &c., on the Cathedral of Rheims, amounting to above twenty different species; amongst the most usual are the vine, the ivy, laurel, oak, and ranunculus; a notable increase of statues, very superior to the Romanesque examples, is to be observed on doorways, in niches, &c. List of leaves, &c. at Rheims Cathedral;

Internally, the vaulted roof of pointed form gives a complete character to the whole view, with which every Vaulted roof of interior.

feature combines harmoniously. The vaulting of the nave and side aisles generally presents the same section, being quadripartite and pointed ; the groins are moulded, and the points of intersection are ornamented with boldly cut bosses.



Statue of a Lady from Rheims Cathedral.

Statuary
work—its
character.

The figure sculpture of this period in France and England is of a very peculiar and severe character, eminently ideal. Occasionally, as in the bas-reliefs of

Notre Dame in Paris, in the wonderful Last Judgment at Rheims, and in as much as can be made out of the remains of the same subject at Wells and Lincoln, the style rises into the epic. There is a total absence of mannerism, and every variety of subject is represented by exaggerating general attributes. Statues of ladies are all Ladies. serenity and gracefulness, with vertical or sweeping folds to their draperies, and with a composed serious disposition of the limbs, of which the adjoining woodcut forms a graceful illustration.

Knights are all vivacity and action, clenching their Knights. swords, tossing about arms and legs, and starting up and out from slab and niche. Ecclesiastics, on the contrary, Ecclesiastics. seem as rigid, cold, and hard as the materials out of which they are carved. Whilst such was the case in France and England, in Italy, under the Pisani, sculpture The antique grew to be dramatic and picturesque, the conventionalities revived by the antique were revived, and with the study of the antique came the loss of much freshness and individuality.

As we advance towards the second or "Decorated" The Decorated, or Second period; some characteristics. period in architecture, a range of side chapels is often found, and the principal chapel of the apse, called the Lady Chapel, receives a still greater projection. A deviation of the axis of the choir from that of the nave becomes general; this side inclination of the choir is believed to have been symbolic of the drooping head of the Saviour on the cross. The form of the arch in New form of arch; increased development of features already in use. the fourteenth century is described on an equilateral triangle, instead of on an acute angled triangle, as heretofore, an example of which, enclosing a picturesque development of foliation, is to be remarked in the arcade from Guisborough, introduced in the façade in the Mediæval Court. The buttresses, flying buttresses and pinnacles, are still more developed and ornamented; the windows become larger, and often occupy an entire bay, the heads being filled in with geometrical tracery, and the rose windows become exceedingly ornamental features, especially over the central entrance of the chief façade. All the other points, before mentioned as characteristic of the style, obtain still greater development during this period.

Increased application of sculpture; various changes.

The general character of the doors, porches, &c., underwent a change in harmony with the other parts, consisting principally in a greater use of sculpture, such as statues carried round the arch, &c., and the introduction of high angular pediments over the arches, the upper spaces of which are frequently pierced with tracery, or filled in with sculpture. The towers and spires become more varied in form, the latter having generally crocketed angles, and not unfrequently open-worked sides; their situation is more arbitrary, and in England the great angle buttress is not uncommon. The vaulting of the roofs, though essentially the same in principle, obtains a greater amount of ornament, and has more numerous vaulting cells. It is to this epoch of the style that some of the grandest monuments in Europe belong.

Graceful composition more an object with the sculptor.

The changes which took place in architecture during the Decorated, or "secondaire" period, were not more marked than were those which obtained in sculpture. Lines of graceful composition received attention, rather than individual character. What was considered to be a becoming sway or twist in the body was given to every figure alike, and portraiture was attempted rather by copying features, than embodying the mental or external characteristics of the person represented. If, however, sculpture lost in power it gained in nature; and as the exquisite foliage of the vine and ivy, copied directly from the plants, differed from the earlier conventionalities of leafage, so did the refined and lovely faces, draperies, and attitudes, of figures, such as the Chichester Lady Abbess, or Queen Eleanor, or Nino Pisano's Virgin, differ from the grand, but cramped and unnatural, characteristics of the sculptures of Wells and Chartres.

Peculiarities of portraiture.

Nature better imitated in foliage, &c.

The Third, or Perpendicular Period:

characteristic forms of arches;

various important changes.

The style of the third period exhibits still greater changes. The equilateral arch becomes discarded for the obtuse pointed arch; other common forms are the ogee arch, or arch "en accolade," the four-centred Tudor arch, of which numerous varieties are to be found, and in France the three-centred or Burgundian arch; the buttresses are ornamented with pinnacles attached to the face, and often placed above niches; the columns and clustered piers are more and more cut up into

minute parts of many thin mouldings, not unfrequently entirely devoid of capitals, and continuing uninterrupted throughout the arch, and sometimes carried on to form the ribs of the vaulted roof; the plinths have a great elevation, and the practice of interpenetration in the base mouldings is common. The mouldings themselves are characterised by angular and prismatic forms combined with undulating curves. The windows are decorated with tracery of a perpendicular or vertical nature, in England usually straight, in France, curved, and of a flame-like character, which has led to the term “Flamboyant,” as applied to the architecture of the latter country, and to that of “Perpendicular” as descriptive of that of the former.

Peculiar
tracery in
England
and France.

The vaulted roofs become of a much more complicated nature; numerous groined ribs diverge at different angles, covering the body of the roof with a sort of net-work; the “Fan” tracery of this period is the peculiar glory of the English school, and is unparalleled either as regards construction or richness of decoration; its beauties are known to most of our readers by the roof of Henry VII’s chapel at Westminster. The towers are of great variety, and the spires are often pierced all the way up with elaborate ornaments, producing a marvellous lightness of effect.

Intricate
vaulted
roofs.

The statues are marked now altogether with affectation, and great attention is paid to detail, whilst the heads evince an increasing power of expressing the passions, amounting frequently to caricature: the ornament still imitates vegetable nature, but in a certain mannered, angular manner, the execution, however, leaving little to be desired; at the close of this period the whole mass of the building had every available space, from the vaulted roof down to the doors, filled in with shallow cut panel ornament. At the close of the fifteenth and commencement of the sixteenth century; the greater part of Europe was overrun with this essentially ornamental style of sculptural architecture, in regarding the monuments of which—in spite of numerous faults—we cannot but be astonished at the admirable variety and character of its ornamental sculpture, and the ungrudging spirit which produced it. As a system

Character o
the statuary
work

and orna-
ment.

Paneling.

General
remarks.

of Pointed architecture, however, we have clear evidences at this period of a lamentable falling off from the grand and simple models both of architecture and sculpture of the first period ; models, which, in the seventeenth and eighteenth centuries were very generally regarded only as monuments of barbarous times, and ignorant races.

THE POLYCHROMATIC DECORATION

Of the middle ages is one of the subjects connected with the history of art which most loudly demands thorough illustration, both pictorial and literary, throwing, as its details unquestionably do, such valuable light upon the religious, social, and artistic condition of the various countries in which its chief monuments were produced. As we have seen in our notice of Polychromy in the Hand-book to the Byzantine Court, it was through Greece that the first great effort was made to establish a system of embellishment in accordance with Christian architecture ; and so long as mosaic continued to be employed as the chief technical process, Byzantine types were alone pursued. With the introduction of fresco and tempera—comparatively new modes of execution—into Italy, new schools of art were formed ; and the same independence of soul which led the Pisans, Florentines, and Siennese to create new social and municipal institutions, called to life the genius of men, such as Giotto, Memmi, Giunta da Pisa, Orcagna, and others, by whom the great movement for freedom to drink deeply at the ever-springing wells of nature and of truth, was carried forward with fiery energy, and to a noble end.

Illustrations
much
needed.

First effort
made by
Greeks.

Fresco and
tempera in
Italy.

Giotto,
Memmi, &c.
pioneers of
an artistic
revolution.

The first-named of these artists, the immortal Giotto was an artist of the highest order. One great charm in his works is the feeling for the poetry of devotion, which seems to run through them all. He was an intimate friend of Dante, and it was, probably, from the author of the "Divina Commedia" that he drew those inspirations, which made him so intellectual a painter. His life is interesting in every respect. It may be scarcely necessary to recal the old legend, that Cimabue found him drawing by the road-side, took him to his home, had him taught, and reared him as his pupil and adopted child. The first works of Giotto were executed at Florence, and they subsequently procured him employment

Giotto, a
friend of
Dante.

His first
works at
Florence.

- His works
at Rome ; at Rome. In that Capital of the World, he designed many works which time has destroyed ; but one most interesting relic of his early labours remains in the "Navicella," that is, the church represented under the traditional allegory of a ship. This curious mosaic is now fixed in the vestibule of St. Peter's. He then
- at Padua ; went to Padua, where he executed the paintings in the chapel of the Arena, representing the Life of our Saviour, and the Life of the Virgin. The figures in the Life of the Virgin are particularly beautiful ; especially a "Sposalizio," which possesses extreme grace, and is much admired. It is, indeed, thought that our own Flaxman has derived much of his "naïf" beauty from the study of that series of frescoes. The chapel was built for Enrico Scrovegno, one of the race of half soldiers half freebooters, who had taken possession of the old Arena, and fortified it in the same manner that the Orsini, and Frangipani, and others, appropriated the old monuments of Rome, and fortified them as strongholds. The fame
- at Assisi. of these works caused Giotto to be summoned to Assisi, to paint frescoes in the church of St. Francis, then recently built. He has there given us, beneath Cimabue's ceilings and other subjects, a series of subjects from the
- Life of St. Francis. Life of St. Francis—one of those mediæval melodramas (if the term may be used), in the form of biography, which furnish the most interesting and beautiful subjects a painter can desire. The curtain rises on the youth of St. Francis, and, as the plot thickens, his strange hallucination—his quarrel with his father in the market-place on account of his passion for poverty—his giving his cloak to a poor person on the wayside—his institution of the order—his appearance before the Pope—his ecstasy—his stigmatization, follow in succession, until the catastrophe is reached, in the Death of the Saint.
- Legend of Santa Chiara. The most touching subject of all, and the most beautiful as a work of art, is one of the closing scenes, which represents the body of the saint carried past the convent of Santa Chiara—a lady who had given up rank, wealth, and friends, to tread reverentially in his footsteps. She and her nuns are represented as having come forth to greet the dead body on its way to its last earthly place of repose ; and the expression of love, and grief, and

delicacy, with which they seem to regard the body, and to be overpowered by the mournful event, has scarcely ever been equalled in the works of artists of a much later period, and of far greater mechanical power. Giotto, after many wanderings to Naples, Avignon, and other places, returned to Florence, where he designed and executed the beautiful Campanile, and many other works, which will always redound to his fame. It is interesting to notice, how the architect, the painter, and the sculptor, became united in the person of Giotto, who, while in his later days he showed the same talent for painting which had marked his prime, yet even when advanced in years, attained the highest reputation in the sister arts. The pupils of Giotto were extremely numerous, and other schools, besides those of Florence, felt the effects of his influence, which is, indeed, to be clearly traced in many of the works by the masters who have embellished the Campo Santo at Pisa.

Giotto
returns to
Florence:

the Campa-
nile, &c., by
him:

numerous
pupils.

The architecture of the Church of St. Francis at Assisi is, as we have already stated, of the first specimens of the introduction of the "Tedesco," or German element, into Italy. It was designed by Giacomo di Lapo, the father of Arnolfo di Lapo, who preceded Brunelleschi in the charge of the Cathedral at Florence.

His influ-
ence at
Pisa. The
Church of
Assisi.
Arnolfo di
Lapo.

Among other interesting remains of semi-German art in Italy, the Monastery of San Benedetto, at Subiaco, deserves to be mentioned. It appears as though the Benedictines, excited by the influence and example of the Franciscans, endeavoured, like the latter, to call in art to increase the influence of their order, and therefore built a chapel in honour of the "sagro speco" of Saint Benedict, and ornamented it with beautiful decorations. The whole of the upper, lower, and middle Churches is covered with paintings. The principal picture, a representation of the Crucifixion, is particularly interesting, as it is one of the earliest and best representations of that subject; besides this, there are also delineations of many of the curious traditions preserved in such works as those of Jacopus de Voragine, and others, on the Lives of the Saints, and in the apocryphal Gospels. The only clue now to be obtained to the identity of most of these frescoes, is the name of "Stemmatico," written

San Benc-
detto at
Subiaco.

Interesting
paintings.

Stemmatico,
a painter.

upon one of them, which indicates that an artist of that name was employed. It is curious that so little should be known of one of the most interesting monuments of that period.

Campo Santo, Pisa.

The extraordinary interest which attaches to the Campo Santo at Pisa, as one of the nurseries of painting before it could well stand erect, justifies a brief recurrence to the treasures it contains. On the walls of that extraordinary cemetery are embodied, in pictorial form, many of the most interesting subjects which can affect mortality.

The Last Judgment, by Orcagna.

The *Last Judgment*, by Orcagna, which served Michael Angelo as a model for certain portions of the great work which has rendered him immortal, exhibits the most wonderful energy in giving tangible form to the Dantesque conception of the subject. Throughout Italy, remains

The influence of mosaic work on frescoes.

of the mosaic style are to be traced in the fresco paintings, and nowhere are they more manifest than on the walls of the Campo Santo at Pisa. The adoption in fresco of bands of ornaments of flat and simple geometrical figures, which did not interfere with the curved lines of the composition, and which gave a "mosso," or movement to the groups, (just as architecture introduced in an historical composition gives life and vitality to the delicately modelled surfaces), was in every respect satisfactory ; since they served to agreeably connect the large pictures with the architectural features of the walls and vaults, upon which they were painted. The gold of the mosaics, which was at first retained by the fresco painters, began to disappear ; its use being principally confined to the delineation of the nimbus or circle that surrounds the heads of the Saints—executed in a sort of raised and stamped plaster—and to different ornaments about their persons ; as a gold key in the hand of St. Peter, &c.

Gothic decoration in Italy.

Throughout Italy there remain numerous indications of Gothic decoration, similar to that at Subiaco, many of which are due to masters whose names have not been recorded, and whose "lives have been written in water."

An influence also from Byzantium.

In all these works there is much grace, and, in some, the old connection with Byzantium is evident ; as, for instance, in the patterns worked on the hems of the garments worn by priests, and in many other details of costume. In later times, we find the School of Sienna

numbering among its great men Taddeo, and Domenico Bartoli, who decorated the Palazzo Publico in a very beautiful style ; also Pietro Cavallini, who is said to have come to England ; a report, the truth of which has, however, been disproved. The family of Cosmati executed those peculiar and admirable Gothic works which are to be seen at Rome. In many of the tombs and "ciboria" executed by them, we find united an adherence to mosaic for some of the ornaments, with the adoption of fresco for other portions of the same ; the two processes being thus shown in juxtaposition both as to place and time. Many doorways, and other parts of Churches show the manner in which the external architecture of Italy was polychromatised. In some, mosaics of different marbles are employed, while the further aid of colour is combined to bring various materials into harmony, and to unite parts which would otherwise remain in discord.

The Bartoli
at Siena.
Pietro Caval-
lini.

The Cosmati
at Rome.

External
polychromy
in Italy :

At Naples, the Stefani took the lead in rivalling the Florentine Masters ; and subsequently, under other masters, many paintings in the manner of Giotto were executed.

the Stefani
at Naples.

It would not be right to pass over the wonderful works of Fra Angelico da Fiesole, a Dominican monk, who decorated the Convent of San Marco, at Florence in a style, the peculiarity of which is that of a delicate modelling of surface with so little *chiaro scuro*, as to maintain a general effect of flatness, and an extreme refinement of, as his name imports, "Angelic" expression. The definition of form which he obtained, without resorting to that extreme scale of light and shade, which becomes decidedly objectionable, when it is desired to keep the wall painted on unobtrusive in appearance, makes his works a valuable study to whoever would revive mural painting satisfactorily. His cheerful general colour was, no doubt, influenced by the works of Gentile da Fabriano, an artist who not only used the most brilliant colours but was too often addicted to a redundancy of gold ornament. There is a work by him, the *Worship of the Magi*, in which he has taken every opportunity to load the figures with gold ornaments ; its great harmony, however, neutralizes its gaudiness, and renders it brilliant, and pleasing.

Fra Ange-
lico, pecu-
liarity of his
style.

Gentile da
Fabriane.

The study of
Art in Me-
diæval Italy
a business.

It is a singular fact in the social history of Italy during the middle ages, that the acquiring the knowledge of painting was not simply the study of an art, but it was also the hard, dry learning of a business, to which the scholar was duly apprenticed; each master taking as many pupils, to increase his profits, as the rules of his particular guild would permit. The earliest rules of these guilds define, among other privileges, the number which the masters in certain grades might undertake to instruct. One author (Cennini) has described the exact practice; the pupils were to begin as boys, and to serve a thirteen years' apprenticeship; six of which were to be given to the manufacture of colours; to preparing the plastering, and laying it on the walls for fresco painting; to preparing the panels, and the white of egg menstruum for tempera painting, &c.; the remaining seven years were to be devoted to the study of the art; and then the whole life—to the practice.

Masters and
pupils.

Two forms of
painting in
England,
their nature.

Mediæval painting as practised in this country assumed, as in other parts of Europe, two forms of existence—those of the mural or architectonic painting, and of the tabular or panel-picture. The former (as far as our means of observation have extended) never with us reached a very high state of perfection. Although constantly employed, continually described in the records of the period, and honoured with the most ample regal and ecclesiastical patronage, no examples that have descended to our days are worthy of the title of works of real Art. Here and there—as in the Virgin and Child at the Bishop's chapel at Chichester, and one or two of the heads in the paintings on the walls of the Chapter House, Westminster—some yearning after the ideality of the early Italian school is to be traced; but in general the large paintings appear only as magnified manuscript embellishments, with the faults of drawing rendered more apparent by the increased size of the transcript. The subjects of such pictures were very various:—one probably of the most frequent recurrence was the representation of the Second Person of the Trinity sitting on a throne, and generally holding a globe in his hand, around him being disposed the four Evangelists. This arrangement was called a “Majesty.” Of profane histories—the fall of

Remains of
Chapter-
house, West-
minster.

Description
of a “Ma-
jesty.”

Profane sub-
jects.

Troy, the story of Antioch, the life of Alexander the Great, were objects of particular predilection : while to legendary illustration and saintly and biblical portraiture the records during the reigns of Henry III. and the Edwards contain constant references.

One curious circumstance connected with the English Polychromy of the thirteenth century, is the propensity exhibited in all the royal records of the period, to use green as a preponderating colour. This fact was first, we believe, pointed out by the late lamented Mr. Hudson Turner, in his notices of "Domestic Architecture in England." He tells us (page 87, vol. i.) that "almost all the chambers of Henry III. were painted of a green colour, scintillated or starred with gold, on which ground subjects were sometimes painted in compartments or circles ; as the history of the Old and New Testament, passages from the Lives of the Saints, figures of the Evangelists, and occasionally scenes taken from the favourite romances of the time." Mr. Turner supports his assertion by a copious citation of records, amongst the most quaint of which are the directions issued by the king in the 17th year of his reign, "to cause, that the chapel of our chamber (at the Palace at Kennington) be painted with histories, so that the field shall be of a green colour, stencilled with gold stars," &c. Of the practice of using green to a great extent in the latter part of the fourteenth and fifteenth centuries, we have abundant existing evidence, but since time has obliterated almost every trace of the polychromy of the thirteenth and early part of the fourteenth centuries, it remained for the student of cotemporary documents to establish as positive fact, that which the artist, without his aid, could only have traced as an imminent probability.

The prevailing use of green :

instances given by Hudson Turner.

The art of painting in the Middle Ages was very rarely indeed applied to any but a specific use—and each picture was generally painted for a fixed locality and purpose. Hence, a great source of the comparative excellence of these works. We accordingly find in England that the tabular or wooden picture was applied to but three distinct uses. The first was that of the "tabula," "retablement," or tavola—a variety of the triptych, but formed in one piece without doors—a picture painted on panel and

Mediæval painting had a specific purpose.

Notice of tabular pictures

they are mentioned at an early period:

in the 9th century.

A "retable" discovered at Norwich:

its date: description of it:

of pure Italian art.

Other uses of the retable or panel picture.

Few examples existing in England.

placed above the altar, after the manner of a modern altar-piece. These tabulæ are referred to at a very early period; and from their small size and portability Mr. Blackburne presumes that they generally preceded the use of mural painting for altar and general decoration. Mention of these "tables" occurs from the ninth century to the Reformation; but, from the comparative ease with which they may have been destroyed and defaced, scarcely any have come down to our days. By far the most interesting, if not the only proper "retable" which we now possess is the beautiful one discovered at Norwich—a work it is thought of the end of Edward the Third's, or the beginning of Richard the Second's reign. It consists of five compartments—representing, in succession, the Flagellation, the bearing the Cross, the Crucifixion, the Resurrection, and the Ascension. It bears upon its face the feeling and character of pure Italian (Siennese) Art of the School of Simone Memmi; and the grace and refinement of the heads and extremities, the elegance of the grouping, and the close adherence to the local traditional mode of representing each subject, stamp it as unmistakably Italian in origin.*

The second use to which the panel picture was applied, was that of a commemorative tablet; either recording some particular local legend or fact, or presented as an *ex voto* donation to some particular church—as is now constantly the practice on the continent—to mark the sense of gratitude entertained by the donor for favours past, and perhaps the slightest possible glance at benefits prospective. Of these paintings we possess now scarcely any remains; but their abundance in Germany, and Flanders, from whence much of our pictorial art was derived, and the constant reference made to, and descriptions given of them, in inventories and other documents, demonstrate the universality of their employment—and enable us to arrive at some shrewd conjecture as to their probable value as works of Art and their great importance as illustrations of early manners and customs. There seems every reason to conjecture that paintings

* This painting has been carefully figured by Mr. Wyatt, and illustrated by Mr. Albert Way in the *Journal of the Archaeological Institute*.

of this description were almost entirely executed by English artists; and that their good and bad qualities were for the most part exactly coincident with those of the cotemporary manuscript illuminations and paintings on glass produced by natives of this country. In this class we may perhaps also include the saintly portrait so constantly found on the lower pannels of rood screens—more particularly in the county of Norfolk: many of which appear to be Flemish, executed with considerable spirit, and much in the manner of the paintings of the same period of unquestionably Flemish origin both in the character of the heads and the angular drawing of the draperies and extremities.

mostly by
English
artists;

examples in
Norfolk.
Many by
Flemish
artists.

We come, then, to the third class—that to which probably the highest order of ability procurable was applied—the embellishment of the precious altar frontals or antependia. According to the usage of the Church of Rome, four or five of these moveable facings should be provided for each altar — so that a fitting exterior should be preserved harmonising with the nature of the sacred office to be performed. Of course, those of the high altar were the most elaborate; and arguing from continental examples yet extant, no decoration appears to have been too costly, and no material too rich, to lavish on these frontals. The precious “paliotto” at Venice, the golden casing of San Ambrogio at Milan, the silver and enamelled antependia of the altars of San Giovanni Batista at Florence, and San Giacomo at Pistoia, most fully demonstrate this assumption—and there is no reason for doubting that, in this respect at least, wealthy England endeavoured to place herself on a par with her continental cotemporaries.

Antependia,
or altar
frontals;

their ex-
treme ri-
chness;

various ex-
amples.

The one specimen which we possess coming within the category of “precious frontals” is that very beautiful production now placed in the south processional path of Westminster Abbey, under the protection of plate-glass and vergers—having been redeemed from a very close alliance with some waxwork figures of unenviable notoriety. It is about eleven feet long and three feet high. “The groundwork,” says Sir Charles Eastlake, “is oak: over the joinings and on the surface of some mouldings strips of parchment were glued. On this framework, covered

An altar
frontal at
Westminster
Abbey,

description
of it;

character of
its work-
manship,
not English,

but Italian;
its probable
date.

Orcagna's
altar frontal
at Florence.

The West-
minster one
in similar
style.
Document-
ary evidence.

William of
Florence,
painter to
Henry III.
Possibly his
work.

with a gesso [size and whiting] ground, various ornamental compartments and architectural enrichments are executed in relief. The larger compartments were adorned with paintings; consisting of remarkably well designed and carefully executed single figures and subjects, with a gold mosaic ground."—Now, it may be well to observe here that neither the practice of stamping ornaments and gilding, nor that of the employment of mosaic, were *natural* to this country. They are essentially Italian; and though perhaps they may occur in one or two instances, where the rest of the work appears to be English, still the rarity of such examples only tends to prove that they never formed an essential element in English Art, as they did in Italian. Another curious fact is, that such processes occur in England only at periods corresponding almost exactly with the recorded fact of the employment of Italian workmen in this country.

The date which Sir Charles Eastlake ascribes to this beautiful work of art is the close of the thirteenth, or commencement of the fourteenth century; the period during which flourished in Italy, Giotto, Giovanni Pisano, and Pietro Cavallini, the skilful mosaic worker. Who that has examined in detail Orcagna's beautiful shrine at Or' San Michele, at Florence, the altar frontal of which may be seen in the French and Italian Mediæval Court, or studied the ancient pictures preserved in the Academy there, can fail to be struck with the exact similarity which this production bears, in its minutest parts, to the early Florentine processes? Happily, documentary evidence is not wanting to corroborate this view of the matter. In the Close Rolls of the 44th of Henry III. (1260) is to be found a mandate from the king commanding the Sheriff of Surrey to cause that "immediately the pictures and *frontal* of the Altar of the Great Chapel at Guildford be made as we have instructed *William of Florence, our painter.*" This same monk, William, is referred to again as Master of the Works at Guildford, in the year 1268. Now, it is perfectly within the bounds of possibility that this very altar front may have been formed by this very artist; and it is at least probable that, if not by himself, it may have been executed by a pupil. Supposing it granted that this man may

have produced this one work—other Italian ecclesiastics (and we know that in the last three years of his popedom Gregory IX. appointed at least 300 Italians to English benefices) may have executed many more ; and their labours may perhaps account for the notable differences which we have been endeavouring to establish between the common decorative painting, and such very beautiful productions as the Norwich retable and the Westminster antependium.

Number of
Italians pro-
moted to
English be-
nefices.

It is a painful conclusion to be obliged to consider that the rude and unartistic, although perhaps very neatly finished, paintings were English—while, for the majority of more graceful embodiments of form and feeling, we were, in the middle ages, under the greatest obligation to foreigners.

The com-
mon paint-
ings proba-
bly English ;
the finer
works proba-
bly by
foreigners.

EXTERIOR OF THE MEDIÆVAL COURT FACING THE NAVE.

Statues from
Langen.

THE three first statuettes in front of the German Mediæval Court, on the left hand as we face the court, are St. Peter, St. Paul, and St. John, from the Church of Langen in Germany.

Nuremberg.
Cologne.

Farther on is a statue of the Virgin, from the Academy at Nuremberg, by Veit Stoss, and the colossal statue of St. Peter, from Cologne Cathedral, both works of very high merit.

Winchester.

On the left are, first, a bust of Christ from Winchester Cathedral, and a head also of Our Saviour, by the cele-

Nuremberg.

brated sculptor Veit Stoss, from Nuremberg. Beyond

Langen.

these is a statue of the Virgin, from the Church of Langen ;

Wells.

and the remaining figures are from Wells Cathedral : the first being supposed to represent an abbess of Romsey, the outermost seated figure, a king of England, and the second colossal seated figure, a bishop, from the series on the great west façade (13th century).

Tomb of
Longespée,
from Salis-
bury ;
his costume.

The tomb nearest the front of the English Mediæval Court, to the left (facing it), is that of William Longespée, Earl of Salisbury, from Salisbury Cathedral. He is clad in a complete suit of chain armour, with a flat topped head-piece, leaving his eyes and nose only exposed. His surcoat reaches to his knees, a band thrown over his right shoulder sustains his long straight sword, and a girdle, with a pendant end, confines his surcoat over the loins ; he wears short spurs, like nails ; his head rests on a cushion, and his shield is charged with leopards or lioncelles, rampant. The edge of the slab is ornamented with early English trefoil foliage. The material is stone.

Colour.

Stothard, in his "Monumental Effigies," gives the following colours : chain armour of a golden colour, surcoat blue, shield blue, embossed with gold leopards, belt and cushion crimson, scabbard and spur-straps black.

This nobleman was son of Henry II. and Fair Rosamund ; he was one of the witnesses to the Magna Charta, and was at the siege of Damietta, in 1224 ; he is believed to have been the first person buried in the new cathedral after its translation from Old Sarum.

Incidents in his life.

Next to Longespée is the recumbent effigy of Henry III., from Westminster Abbey ; both the statue and the slab on which it rests are of brass, and they were once richly gilt. The king is arrayed in a dalmatic or surtunic, the coverings of the feet are diapered, or gilt, in a running pattern ; the lion at the feet is gone, as well as the canopy which surrounded the head ; the brass table is ornamented with lozenge shapes, each enclosing a lion *passant gardant* ; round three of its sides was the following inscription : “ Ici gist Henri trois Rey de Engleterre Seygnevr de Hirlande e duc de Aqvitaine le fiz le rey Johan jadis rey de Engleterre aki deu face merci.” “ Here lies Henry III., King of England, Lord of Ireland, Duke of Aquitaine, son of King John, formerly king of England, to whom may God be gracious. Amen.”

Effigy of Henry III., from Westminster. Costume.

Walpole supposes this to have been the first brass statue cast in England, and on his authority, also, Pietro Cavallini is usually mentioned as the artist of the tomb and effigy ; but it would appear, on examination of the records of Henry III.'s reign (Hudson Turner, *Domest. Archte.* p. 88) that among the numerous artificers mentioned, only two are certainly foreigners, John of St. Omer, and Master William the Florentine, Cavallini's name not occurring at all. The caster of the brass figure for Henry's infant daughter Catharine, was William of Gloucester, and it seems certain that the statue of Henry himself was not executed till after the death of his daughter-in-law, Eleanor, Queen of Edward I., who died in 1290 ; for in the account of her executors, published by the Roxburghe Club, we find one William Torel engaged on the effigies of a king and queen. That this king was Henry, seems to be satisfactorily proved by the Records of the Exchequer, in which payment is ordered for building a house “ in which the statues of Queen Eleanor and King Henry are being made.” (A.D. 1289.)

Inscription.

Pietro Cavallini.

John of St. Omer, and William the Florentine. William of Gloucester. Henry's statue, when executed.

William Torel.

However certain the proof may be of the statue having

Italian
handicraft
incontrover-
tibly evi-
dent.

been cast by William Torel, the similarity of whose name to Torelli we have already remarked, still, the peculiar style of the tomb itself would seem incontrovertibly to exhibit the handiwork of Italian artists.

Statue from
Wells.

Beyond this is a statue from the west front of Wells Cathedral, an excellent example of Early English sculpture.

Bishop
Poore from
Salisbury.

The first monument on the left hand, facing the nave, is that of Bishop Poer, or Poore, from Salisbury Cathedral.

Effigy de-
scribed.

The effigy is in three-quarter relief, and reposes beneath a cinquefoil arch. The bishop is represented in full canonicals, but of a very plain character, and bearded. He is in the usual conventional attitude of benediction, and holds a staff, his head rests on a cushion, and his feet on a dragon; round the edge of the slab is foliated ornament in the early English style. The material is Purbeck marble.

Old Sarum.

It would appear that the original church of Old Sarum was within the precincts of the castle, and that a mortal feud existed between the priests and the garrison. Holinshed says that "the soldiers of the castle and the chanons of Old Sarum fell at oddes, inso-much that after open brawles, they felle at last to sad blows," and that "at last the castellanes, espieing their time, gate between the cleargie and the toun, and so coiled them as they turned homewards, that they feared any more to gang about their bounds for the year." For this reason Bishop Poore sent special messengers to Rome, and Pope Honorius, in consideration of the risk to the holy men, the scarcity of water, and the strength of the high winds, sanctioned their removal to the present cathedral of New Saresbyri, as Leland calls it, which was founded in 1220.

New Salis-
bury.

Mr. Britton's
opinion on
the effigy.

Richard Poore was translated to the see of Durham in 1225, and died in the year 1237. Mr. Britton says, in his "History of Wiltshire," that the fact of this being Poore's monument is doubtful, since "it is well ascertained that the remains of this prelate were deposited in the cathedral at Durham."

Philippa
from West-
minster
Abbey.

The effigy beyond this monument is that of Philippa, wife of Edward III., from Westminster Abbey.

The recumbent effigy of the Queen is in alabaster, as was also the beautiful canopy which once surrounded it. She is habited in a stiff boddice, buttoned down the front, an under tunic and a mantle fastened over her bosom. Her sleeves are buttoned to the wrist, and reach over part of the hands. Her neck and face are bare, and her ears exposed; her head-dress is characteristic of the fashion in her time, and projects exceedingly on each side, being braided, or reticulated, both at the top and sides. A small girdle or cord is fastened over her hips, and her feet rest on a lion and a dog. The folds of her drapery are remarkably fine. The statue was originally richly painted and gilt.

This queen was daughter of William of Bavaria, Earl of Hainault, and was noted for her fidelity and heroism; she died in the year 1369.

Beyond this are two other statues from the façade of Wells Cathedral, from the same series as the former ones.*

The tombs in the centre are those of Bishops Kilkenny and Northwold, both from Ely Cathedral. That of Bishop Kilkenny, on the right as we face the nave, is a fine example of Early English sculpture in three-quarter relief. The bishop is represented in the usual act of benediction, and with his pastoral staff; he is clothed in full pontificals. His head, although not in full relief, is shown resting on a cushion, and is surmounted by a trefoiled arch, with a crocketed gable, and a censer-bearing angel on each side of it. Along the edges of the slab are placed fully-detached columns, supporting pinnacles, the shafts of the columns being joined at intervals to the slab by boldly-worked pieces of Early English foliage.

The monument on the left is a very interesting example of an effigied tomb in the last half of the thirteenth century. The bishop rests beneath a cinquefoil canopy, in full pontificals, his right hand raised in benediction, and in his left an open book and a crozier,† the staff

Costume.

Date of her death.
Statues from Wells.
Monuments of Northwold and Kilkenny, from Ely, described.

* A more detailed account of this remarkable series of statues, will be found in the description of the interior of the Court.

† A crozier properly means only a staff with a cross to it (an archbishop's).

Martyrdom
of King
Edmund.

of which pierces a lion and a dragon placed beneath his feet, typical of his victory over the devil. The base of the slab is ornamented with sculpture, representing the martyrdom of King Edmund by the Danes, A.D. 870, and doubtless alludes to the fact of Northwold having been formerly abbot of St. Edmundsbury, where the king was shot to death by arrows. By the angle on the side of the Danes, the devil is shown crouching and inciting them to their cruelty, whilst, on the side of the martyr, are attendant angels, waiting to receive his soul. On each side of the slab are three figures in niches. On one side three women, the uppermost of which with crown and pastoral-staff, is probably intended for St. Etheldreda, the first abbess of Ely. On the other, three men, the two uppermost with pastoral staffs. At top, on each side of his head, are angels with censers, and above, the soul of the bishop, symbolised by the figure of a new-born child, is being conveyed to heaven by angels.



Head of the "Vierge du Trumeau."

Northwold's
death.

Northwold was consecrated Bishop of Ely in the year 1229 (14th Henry III.), and died in 1254. During

his bishopric the present choir of Ely Cathedral was completed (1250).

The busts and statues on the right hand in front of the French Mediæval Court, as we face the nave, are from the Cathedral of Chartres, in the north of France. (13th century.)

The outermost statue is from the façade of Wells Cathedral.

The busts on the opposite side are those of Henry II. of France (1547—1559), and of Bayard ; Diana of Poitiers, and Louis XII., and one of Henry III. of France. A notice of these busts will be given in the handbook to the Renaissance Courts.

The statue beyond those busts is that of the Virgin, known as the *Vierge du Trumeau*, from the Cathedral of Notre Dame, Paris, an excellent example of French mediæval sculpture.

Statue from
Notre Dame,
Paris.

ENGLISH MEDIÆVAL COURT.

The central entrance of the Mediæval Court towards the nave, is formed by the doorway of the west front of Tintern Abbey, Monmouthshire, a beautiful example of the Decorated style of Pointed architecture, which flourished from the close of the thirteenth to the close of the fourteenth century.

Façade of
the Court
from Tin-
tern Abbey,

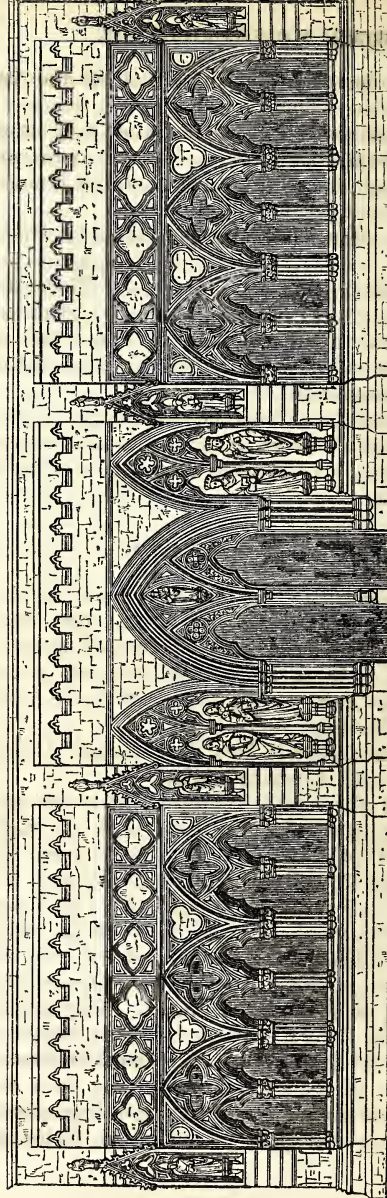
The rest of the façade is from Guisborough Abbey, Yorkshire ; also in the Decorated style.

and Guis-
borough
Abbey.

On each side of the Tintern entrance are two statues ; those on the left, are from the west front of Wells Cathedral (1213-1239). The proportions are long, the drapery is simple and well arranged, and the faces are characterised by much sweetness of expression ; the heads are crowned with trefoiled coronals ; those on the right, (one of which has a hood, and a mantle fastened over the bosom with a fibula or brooch,) were lately discovered by Mr. G. G. Scott, at Westminster Abbey. They are all fine examples of the Early English period, when sculpture was beginning to be freed from conventional trammels, and the imitation of nature was progressing from the elongated and peculiar style of the old Byzantine school.

Statues
from Wells
described.

Tintern Abbey was originally founded by Walter de



FRONT ELEVATION TOWARDS NAVE.

Clare, for the order of Cistercian monks, in the year 1131 ; but the abbey church from which this doorway is taken, was not founded till a later period by Roger Bigod, Earl of Norfolk, the first mass being performed in the choir A.D. 1268. Other portions of this beautiful building are of still later date.

Notice of
Guisbo-
rough
Abbey.

Guisborough Abbey was founded by Robert de Brus, Lord of Skelton, A.D. 1129, and richly endowed for the monks of the Augustinian order ; but the present building is evidently of much later date. In the year 1375, Edward III. granted a licence to the prior and canons, to fortify and embattle their convent ; and the style of the present building indicates the early part of that century or the close of the preceding one.

Notice of
Tintern
Abbey.

Passing under the Tintern arch, we enter the cloister, The cloister.



Westminster figures.

Wells figures.

Entrance of the Façade of the English Mediæval Court, towards the Nave.

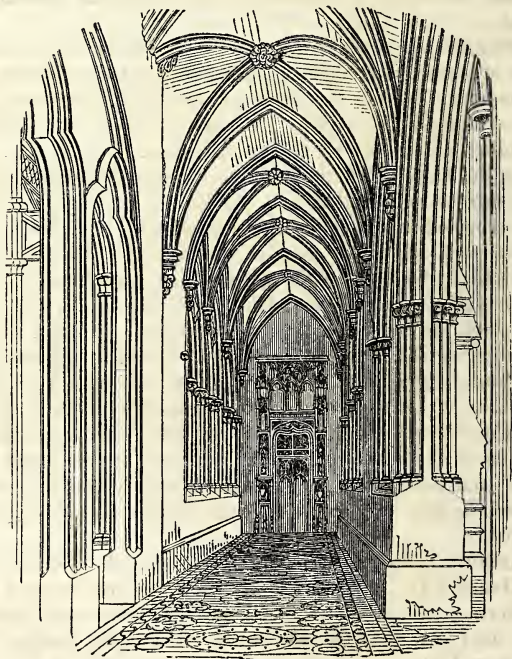
the interior arches of which are also from Guisborough Abbey.

The cloister was a covered ambulatory, always attached to the monastery, and arranged round the sides of a

Description
of a cloister.

Its paintings
and encaus-
tic tiles.

quadrangular area called "the cloister garth." Large monasteries were frequently provided with two or more of these courts, besides the "claustrum regulare": the sides of the cloister were always open, and were termed "the panes," and the covered way an "alley" or "ambulatory." Its painting, and its pavement with encaustic tile, in the Crystal Palace reproduction, is on good authority, since Piers Ploughman describes his "cloystre" as being not only "peynt and poutreyd well clene" but "and y-paved with poynttyl (point-tile), ich poynt after other."



View in Cloister, looking towards Prince Arthur's Door.

Some clois-
ters used as
cemeteries.

The cloisters attached to monasteries and cathedrals served as the burial-ground for the ecclesiastics ; occasion-

ally earth was brought for them from the Holy Land, or from other spots of peculiar sanctity, and in such cases to be buried within the cloister precincts became an envied privilege, obtained occasionally only by distinguished personages.

It is some such cloister, that we may suppose the Mediæval Court to have been, with the monuments of the "mighty dead" deposited within its pale. The great Rochester doorway, through which is seen the font, may be the entrance to the abbey, or cathedral, and the other doorways, those leading to the chapter-house, refectory, or dormitories, of a monastic establishment.

An ideal view of the present cloister.

Within the cloister, on the left, is the entrance doorway of Prince Arthur's chantry chapel, from Worcester Cathedral. A very beautiful and elaborate monument in the Perpendicular style, executed in the year 1504, containing the tomb of the young prince.

Prince Arthur's Chapel, Worcester

In the base of the doorway we observe the intersecting and surface-lost mouldings of the late Gothic period. The two crowned kings on each side, one with a sceptre and globe, and the other with a sword and a church, are exceedingly well executed, the drapery and heads being particularly worthy of remark. The moulding round the arch and sides is ornamented with the wreathed band peculiar to the style, and on the transverse band is seen the Tudor rose, or a rose within a rose—typical of the union of the Houses of York and Lancaster—the Prince of Wales's feathers, the fleur de lys, &c. The uppermost arch is of the kind called Tudor or Burgundian, with an ogee arch beneath it; the pierced tracery above is continued in the original along the entire façade of the chapel.

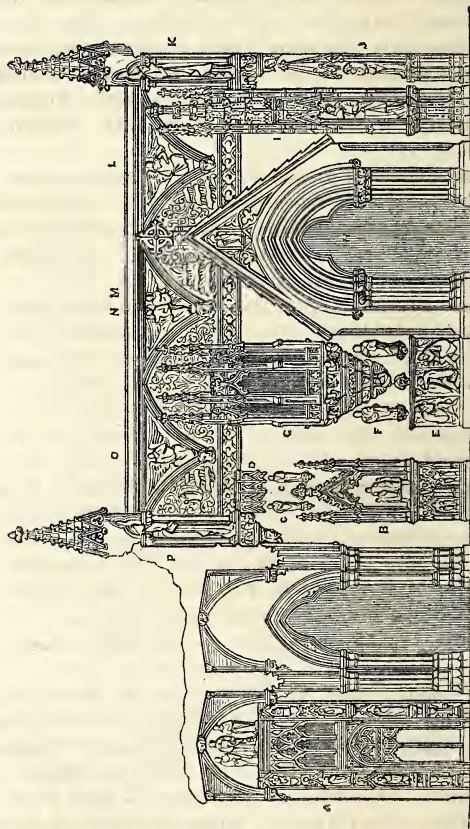
its doorway described.

Arthur Tudor, Prince of Wales, was the eldest son of Henry VII. At the age of fifteen he was married to Catherine, daughter of the celebrated Ferdinand of Spain, and died five months afterwards at Ludlow Castle, in the year 1502. In Leland's "Collectanea" (vol. v. p. 373) is a very interesting and quaint relation of how the "sorrowfull heavy tidings" of the misfortune were received by the king and queen, who were then at Greenwich palace.

Notice of the Prince's life.

Altar-screen
from Win-
chester,

On entering the court from this side of the cloister, the first monument is composed, in its upper portion, by a compartment from the altar-screen of Winchester Cathedral, in the Perpendicular style; on the plinth to the right is the date 1510, and the initials "J. R."



A Monument of Prince Arthur; B Winchester screen; CC Figures from the Tomb of Armer de Valence, Westminster; D Beverley Canopy; E Lincoln knights; F Figures from Henry VII's Chapel, Westminster; G John O Gaunt's Canopy; H Doorway to German Court; I Monument of Bishop Alcock; J York Niche and Virgin; K Wells Statue, King Ethelbert; L The Second David crowned; M The first of the Lincoln Angels, that of Abraham; N The last of the Lincoln Angels; O The Angel of the Sun and Moon; P Wells Statue, Birinus the Missionary.

ELEVATION OF THE ENGLISH MEDIEVAL COURT (INTERIOR) TOWARDS THE SYDENHAM TRANSEPT.

described.

The Winchester screen, now sadly mutilated, was executed during the bishopric of Fox, to whom the

cathedral owes so much of its beauty. It was elaborately carved, and richly ornamented with statues and colour. The central figure of Christ is now entirely broken ; marks indicating the form of the head still remain, however, and agree remarkably with the proportions of a beautiful head of the Saviour, found by Mr. Wyatt at Winchester, which we have already noticed on the exterior of the Court.

On the cill, over the two panels beneath, is an inscription unfortunately too much defaced to be decyphered. Within the arch is a wood carving of the marriage of the Virgin ; an excellent group of the late Gothic period, the costumes are interesting, and the drapery well managed. Joseph's feet are furnished with a pair of curious wooden pattens.

A group within the arch.

The panels beneath are from the Burghersh monument in Lincoln Cathedral. The spandrils are filled in with armorial bearings, and in each compartment is a mourner, well designed and executed. The monuments of the bishop, who died in 1340, and of his brother, Lord Burghersh, raised in the year 1356, are both of them remarkable as conveying their family name and alliances, the sovereign they served, and the nobles with whom they were connected, by means of armorial bearings ; thus showing how rapid was the spread of that practice from its introduction in the thirteenth century.

The Burghersh monument from Lincoln ; its date,

and peculiarity.

The double canopy over the Winchester screen is from the Church of St. Mary, at Beverley, in Yorkshire ; the principal portions of which belong to the Transition Decorated period—circa, 1400. The two statues beneath are from the tomb of Aymer de Valence, at Westminster, supported on corbels from Bath Abbey church. The well-known and splendid monument at Westminster, from which the statues are taken, was raised to the memory of Aymer de Valence, third son of the Earl of Pembroke ; he was murdered in France, A. D. 1323. Between the Winchester compartment and the oriel is placed an elegant niche from Beverley Minster, in the Decorated style.

Canopy from Beverley, Yorkshire.

Statues from Westminster.

Tomb of Aymer de Valence.

The beautiful oriel window farther on, is that known as John O'Gaunt's at Lincoln, which formerly belonged to a large mansion in the lower town, and is now preserved, through the generosity of the late Lord Brownlow, in the castle-yard at Lincoln.

John O'Gaunt's window from Lincoln ;

Pugin, in his "Specimens," ascribes it to about the year 1390, whilst a writer in the "Archæological Journal" states that it was probably built by Joan Beaufort, daughter of John O'Gaunt, who died at Lincoln, A. D. 1440. The style indicates the former date as most probably the correct one.

notice of his
life.

John O'Gaunt, so called from Ghent, the place of his birth, was the fourth son of Edward III., and was born in 1345. Of an active, hearty nature, he was the true model of an Englishman ; we have no space to recount his various adventures and romantic marriage with Constance, daughter of Pedro the Cruel, King of Spain. About the year 1390 he held court at Lincoln, of which province he was made Earl on the death of Henry de Lacy, and, being then a widower, espoused dame Catherine Swinford at Lincoln, A. D. 1396, in a romantic and honourable manner quite in keeping with his past life. John O'Gaunt, "time-honoured Lancaster," was father of Henry Bolingbroke, afterwards Henry IV., and died in the year 1399 ; his name is familiar to us all through Shakspeare's noble drama of "Richard II."

Meaning of
an "oriel."

The oriel window was not known until the early part of the fourteenth century. "The oriel" is mentioned in many early writers, but would seem always to indicate a recess or closet of some sort, and is indifferently applied to a penthouse, a porch, a detached gate-house, a loft, and a gallery for minstrels ; its application to a window is of more modern date (vid. Archæol. vol. xxiii.), and Skelton's "Oxonia Antiqua" (vol. ii. p. 144). It was the only window from which a view of the outside of the building could be obtained, the others being raised too far off the ground.

and of a bay-
window.

The general term of "Bay, or Bow-window" is incorrectly applied to all projecting windows. A bay window properly signifies one which commences at the ground and occupies the entire "bay," or compartment of a building ; an interesting description of the use of a "baye" window occurs in Walpole's Anecdotes of Painting (edit. Wornum), p. 134.

Statues from
Henry VII.'s
Chapel,
West-
minster.

Beneath each side of the window is a statue from Henry VII.'s Chapel, Westminster. St. Paul, and St. Bartholomew with a knife, typical of his martyrdom. The

statuary work of this chapel was executed in the early part of the sixteenth century, and is highly praised by Flaxman in his "Academy Lectures" (1821).

Throughout the whole of these sculptures, a German ^{German influence.} manner is peculiarly discernible, more especially shown



St. Simon, from a drawing by Hautmann, of Munich.

in the draperies. For the sake of comparison, we have engraved a beautiful figure, which illustrates the best period of German Gothic sculpture; the circumstances

connected with the influence of which on cotemporary art, is of great importance not only in England, but throughout the rest of the continent, in the history of the late Pointed style in its movement towards an altogether new school of art.

Easter
sepulchre
from
Lincoln ;

The figures beneath are from the Easter sepulchre, in Lincoln Cathedral. The three sleeping soldiers are clothed in chain mail, over which are long surcoats, the folds of which are exceedingly well managed. The expression of complete languor in all the figures is rendered with great effect, and the ornamental foliage spreading over their shoulders is particularly good. The costume indicates the latter half of the thirteenth century as the period of their execution.

probable
date.

Description
of an Easter
sepulchre.

The Easter sepulchre was a recess more or less ornamented, used in the Roman catholic church for the commemoration of Christ's entombment and resurrection ; some few rich examples still exist in England, as at Hawton, Nottinghamshire, Navenby and Heckington, Lincolnshire, Patrington, Yorkshire, &c. ; these are in stone, with the sleeping guards beneath, and over them a recess, typical of the sepulchre, in which is seen the person of the Saviour rising from the grave, with attendant angels, the whole being surmounted by elaborate tracery, &c.

In the records of St. Mary's Redcliffe, Bristol, are the following curious entries in relation to this practice.

Curious
record.

" Item—That Maister Canynge hath delivered, the 4th day of July, in the year of our Lord 1470, to Maister Nicholas Petters, Vicar of St. Mary Redcliffe, Moses Conterin, Philip Bartholemew, Procurators of St. M. R. aforesaid, a new sepulchre well gilt with gold and a civer thereto.

" Item—An image of God Almighty rising out of the same sepulchre, with all the ordonance that 'longeth thereto—that is to say—a lathe made of timber and the ironwork thereto.

" Item—Thereto 'longeth heaven, made of timber and stained clothes.

" Item—Hell made of timber and ironwork thereto, with Divils to the number of 13.

" Item—4 knights armed, keeping the sepulchre with

their weapons in their hands—that is to say—2 axes and 2 spears with 2 pavés. (Pavés or pavois, was a species of large buckler.)

“Item—4 payr of wings for 4 angels, made of timber and well painted,” &c.

In Saunderson's “Rites of Durham” is to be found a curious account of the ceremonies performed at Easter in connection with this sepulchre. At Rouen and other places the priests officiated in a dramatic representation of the resurrection. In later times, however, that practice was discontinued as indecorous.

Dramatic
representa-
tions at
Rouen.

The doorway beyond is composed from the triforium of Lincoln Cathedral. The choir was lengthened and restored about the year 1280, at which period the triforium (or gallery over the principal arcade) was probably executed.

Doorway,
composed
from Lin-
coln detail.

The open work in the gable is from the west doorway of Milton Church, Kent. Pierced gables are not usual in the English Decorated style, but are more common on the continent, especially in France.

Milton
Church,
Kent.

The figure in the centre opening is that of a priest, with hands joined in the performance of his sacred office—a very meritorious work from Wells Cathedral.

A figure
from Wells.

The cross at the top is from Hingham Church, Norfolk; which was entirely rebuilt between the years 1316 and 1359, by Remegius de Hethersete and John le Marshall.

Hingham
Church,
Norfolk.

The application of the cross as an ornament is of very early date, the earliest were inscribed within a circle, and had a symbolic meaning. Mr. Brandon, in his valuable “Analysis,” has divided crosses into four kinds—plain crosses, wheel crosses, floriated crosses, and tracery crosses. As the Gothic style progressed, their application became more profuse, and at a church near Norwich, each angle of the quadrangular tower is surmounted by them. The plain cross, was termed the cross of “shame,” in allusion to the wooden one on which Christ suffered. The floriated or budding cross, “the cross of glory;” and in some old sculptures, as on the doors of Hildesheim Cathedral (1015) (Byzantine Court); the cross on which the body of the Saviour is nailed, is already budding, in token of his triumphal death. From

Uses of the
cross.

The cross of
shame;

the cross of
glory.

early use of the cross. the very earliest period, as evinced by the Irish crosses; this form was used as a sepulchral memorial, and has continued down to our own times. The little wooden or stone cross of a continental church-yard, with a pretty wreath of flowers pendant on the arms, is still the most usual method of marking the resting-place of the dead.

Bishop Alcock's chapel, Ely; description of its details. The niche and canopy on the right of the door are from Bishop Alcock's chapel, Ely Cathedral. In this beautiful example of the late Pointed period, we remark the usual intersecting and surface-lost mouldings; the sunflower ornament, and the vine above it, showing the style of ornamental foliage in the sixteenth century, which though still founded on nature, is marked by an angularity of form purely conventional.

Rebus on names, when usual. The canopy and cresting are elaborate examples of the Perpendicular style, and in the cresting at the top are shields with the bishop's initials, "L. A." and a rebus on his name, formed by a cock perched upon an awl, a practice which was much in vogue at the decline of the Pointed style. Bishop Alcock, who died at Wisbeach in the year 1500, was celebrated for his knowledge of architecture; and the sumptuous chapel to his memory, the episcopal palace at Downham, and St. Mary's Church, Oxford, were altogether, or in part, designed by him.

A notice of chantry chapels, their origin and development. So many examples in the Court are from chantry chapels, that it will be as well to say a few words about them. In the twelfth and following century, the practice which prevailed of bequeathing donations to the church for the purpose of intercession to the Deity for the repose of men's souls after death, led to the formation of many private altars. These altars were combined with the tomb of the deceased, and formed what is called an altar-tomb. As the love of display and the private character of the service increased, the former was exhibited in greater richness of design and execution, and the latter was aided by a screen of open tracery, which separated the altar-tomb from the rest of the church. They were subsequently endowed as chantries or places in which ecclesiastics were paid by a fixed salary from the deceased to pray at stated hours of the day for his soul's happiness. In the fifteenth century many of these

small chantry chapels were built between the piers of cathedrals, churches, &c. Such are those of Wykeham and Waynflete at Winchester, Alcock and West at Ely, and Audley at Salisbury. Henry VII.'s Chapel is a chantry chapel on a royal scale. At times they were built on the wayside—a chantry chapel of that kind still exists on Wakefield Bridge, Yorkshire, built by Edward IV. for the souls of his relatives slain at the battle of Wakefield. Similar chapels were sometimes dedicated to the service of particular saints, and were then called “shrines.”

Wayside
chapels.

Shrines.

In the angle is a niche and beautifully worked canopy from York Minster, in the Decorated style. The figure of the Virgin and Child, is remarkably well designed and executed. The attitude is that of conventional grace, common in all Europe from the thirteenth to the sixteenth century. The Virgin is represented standing on a lion and a dragon, in allusion to that passage in the Psalms, where it is said, “Thou shalt tread on the lion and the dragon.” (Ps. xci. 13.)

A canopy
from York
Minster,
statue of
Virgin and
Child.

Symbolic
sculpture,
in allusion
to a text.

We propose confining our attention at present to the monuments beneath the upper range of arches—the examples above being sufficiently important to form the subject of a separate inspection.

The first subject on the return wall is a composition of two side statues from Armagh Cathedral, Ireland; they represent prelates, one holds a staff with a foliated crook, and the other a cross-capped staff or crozier. They are characterised by much simplicity of treatment, and the drapery is particularly worthy of attention, they appear to belong to the early half of the sixteenth century.

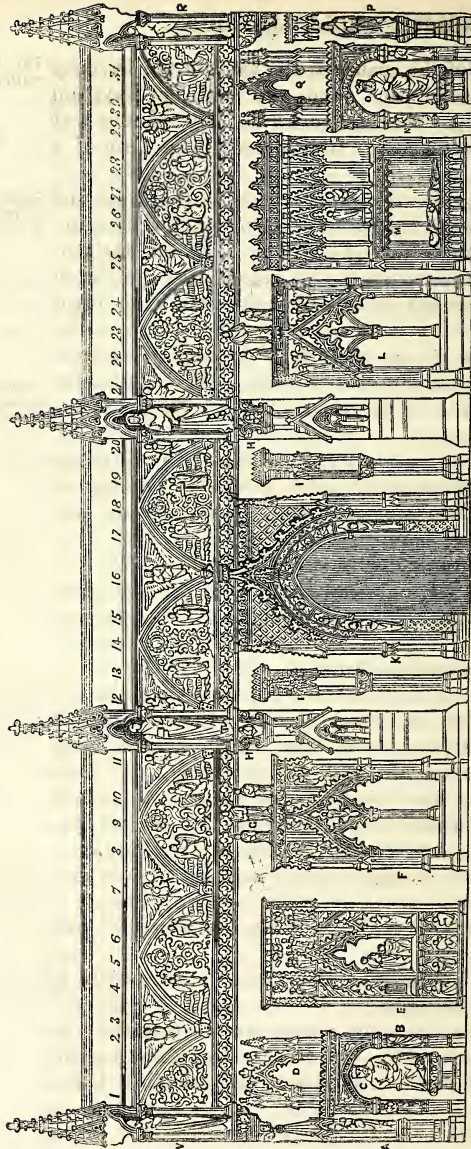
Statues from
Armagh
Cathedral.

In the centre is a king, seated, from the west front of Lincoln Cathedral, it is one of a series of statues of kings put up by the treasurer Welbourne about the year 1377.

Probable
date of
execution.
A king from
Lincoln.

The spandrels are from the high altar screen of Winchester Cathedral—circa 1510—and the cornice and cresting above are from the wood-work of the stalls. In the spandrel to the right, is seen an angel bearing a lily the emblem of purity, in one hand, and with the other, presenting a scroll to the Virgin, who is shown in the opposite spandrel before a lectern or reading-desk; from

Spandrels
from Win-
chester.



A. Canopy of Virgin from York; B. N. Armagh figures supporting Winchester Altar-screen arches; C. O. Lincoln sitting kings; D. Q. Niches from Southwell Minster; E. Hawton Sepulchre; F. L. Arcades from Ely Chapter House; G. Archbishop, forming one of the finials to Archbishop Greenfield's monument in York Minster; H. H. Corbels from Wells Cathedral; I. I. Niches from Beverley; K. Rochester Chapter House door; M. Tomb of Humphrey de Bohun from Hereford Cathedral; P. Mary Magdalene in Westminster niche.

ELEVATION OF SIDE OF COURT OPPOSITE ENTRANCE FROM NAVE.

the right corner of the spandrel, the hand of the Divinity issues from a cloud, and sends out effulgent rays on Mary's head, which is encircled with a plain nimbus ; at her ear is represented the Holy Ghost in the form of a dove.

The Annunciation.

Above this, is a beautiful compartment in the Decorated style, from the sedilia of Southwell Minster, Lincolnshire, of the close of the thirteenth century. Between the pinnacles and the centre finial, are represented the Virgin and Child on the left side, and on the right, the flight into Egypt. Southwell Minster possesses very beautiful examples of the Decorated style of Gothic architecture, the chapter-house being especially good, and noted for the exquisite imitation of natural leaves and flowers in its sculptured foliage.

Sedilia of Southwell Minster ;

sculptured subjects ;

excellent foliage ; ornament ;

The date of these portions is probably about 1293, in which year a letter from John le Romaine, Archbishop of York, is extant, imposing fines, "ad fabricam novi capituli."

date.

Next to this is the Easter sepulchre from Hawton Church, Nottinghamshire. A peculiarly rich and beautiful example of the late Decorated style of the fourteenth century.

Easter sepulchre from Hawton ;

In the four compartments of the base, are represented four knights or soldiers sleeping on guard ; they are clothed in coats of chain mail, with surcoats or "bliaus" * over them ; they bear a general resemblance to the Lincoln knights, but the "bascinet" of plate on the heads of the two-left hand figures, indicates a somewhat later date—about the reign of Edward II., 1307.—The charges on their shields are very curious, and are interesting examples of the language of heraldry. They consist of two asses' heads braying, in allusion to the obstinate stupidity of the Jews—an angry soldier's head, in allusion to the Romans—the Dragon, typical of the spirit of wickedness—and the head, apparently of Judas Iscariot, the traitor.

the sculpture described ;

heraldic writing ;

Over them, in a groined recess, with the back elaborately ornamented with roses, &c., is seen Christ bearing his cross, ascending from the tomb, and the three Marys

* The origin no doubt of the modern "blouse."

the sepulchre an altar.

kneeling in adoration at his feet, whilst attendant angels are sculptured at each extreme angle ; on the left is seen a small piscina or water-drain, clearly proving that this sepulchre served the purpose of an altar.

Peculiarities of mediaeval treatment in representing Christ's ascension.

The upper compartment of the monument continues the history still farther, and the twelve apostles are shown in attitudes of surprise and wonder, as Christ ascends from the midst of them into heaven. "And it came to pass, while he blessed them, he was parted from them, and carried up into heaven." (Luke xxiv. 51.) The treatment of this subject, in which the feet only of the ascending Saviour are shown, may appear exceedingly curious, but we have been kindly informed by a competent authority on the subject, Mr. Leigh Sotheby, that it was by no means uncommon in the manuscripts of the middle ages, and in the block books of the early printers. He has especially drawn our attention to an instance in the "*Biblia Pauperum*."

A compartment from Ely Chapter-house.

The composition above, is a beautiful example of the Decorated period, from Ely chapter-house. The projection of the upper part of the arch, is a feature more common abroad than in England. We observe here how completely the minor portions of Gothic architecture in tabernacle work reproduced the forms of the principal masses, as shown in the application of gargoyles or waterspouts to the side buttresses. The centre figure, with a nimbus, and a wheel upon it, is probably meant for St. Catherine of Alexandria.* We would particularly draw attention to the beautiful design and execution of the thorough cut work of the brackets, which support excellent examples of Gothic statuary art, from the collection of the late Mr. Cottingham, the architect.

Figure of St. Catharine.

Statue from Mr. Cottingham's collection ;

sculpture of spandrels.

In the spandrels are small figures, representing, on the left, a monk, who sees another monk in heaven

* Mrs. Jameson, in her valuable work on "*Sacred and Legendary Art*," cites four female saints whose names were equally venerated in all lands—Sts. Catharine, Barbara, Ursula, and Margaret. Of these St. Catharine "is the inspirer of wisdom and good counsel in the time of need, the Minerva of the heathens, softened and refined by the attributes of the Christian martyr ;" the special veneration paid to her was first brought into Europe by the Crusaders from the East, and in the twelfth century was all but universal.

attended by two angels; and on the right an angel with a palm branch, who visits and appears to address three monks, two of whom are seated; the subject of these illustrations we are at present unacquainted with.

The corbel over the buttress is from Wells Cathedral. It is formed of foliage, in the centre of which is a man seated, holding a sort of foliated sceptre, whilst a griffin, or animal with a bird's beak and wings, is whispering at his ear.

Corbel from Wells.

On the left of the central door is a very beautiful decorated niche from Beverley Minster, the ornamental sculpture of which deserves particular attention. The diapering of the side buttresses is a characteristic of the Decorated period. The term "diaper" has been derived by some writers from d'Ypres, on account of its resemblance to a species of ornamented cloth made in that Flemish town; but Du Cange derives it from the Italian word "Diaspro," jasper, and this would appear to be the most likely origin of the word, since it is known in France as "diapré."

A niche from Beverley Minster;

origin of the term diaper.

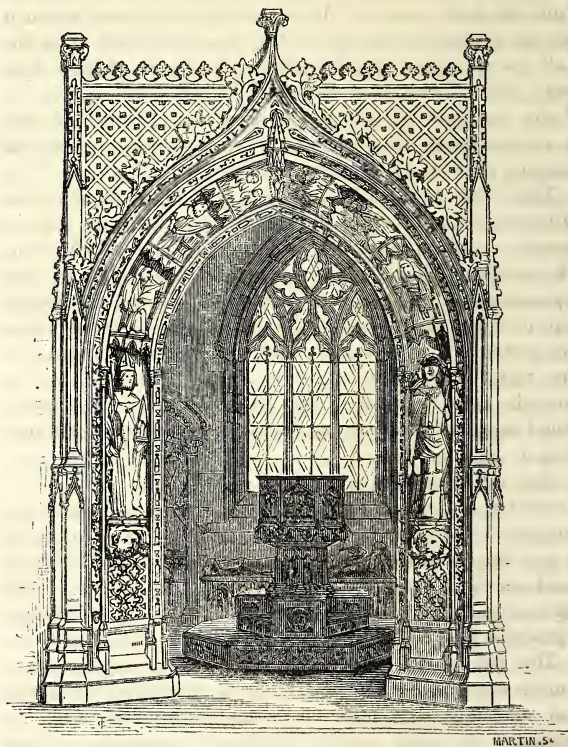
The centre door is a fine example of the late Decorated style from the chapter-house of Rochester Cathedral, and is said to have been erected by John de Shepey, Bishop of Rochester, about the year 1352.

The Rochester door,

The two lowest figures on each side represent the Church, symbolised by a prelate in full pontificals, supporting a church with one arm, and armed with the pastoral staff, the crook of the true shepherd. The Synagogue is typified by a female, blinded by a bandage over her eyes, with a fallen crown, a broken staff, and the tables of the old law reversed. The four figures above them, seated before lecterns, and holding scrolls, may possibly represent the evangelists; but they are without the usual symbols, and are generally supposed to be Gundulph, Ernulph, Laurence de St. Martin, and Hamo de Hethe—the two first being celebrated, the one as the founder and first bishop of the cathedral, and the other as the compiler of the "Registrum Roffense." The other two were bishops in the thirteenth and fourteenth centuries, Hethe being the immediate predecessor of John de Shepey, by whom the doorway was built. Above them, on each side, are angels, or youths with wings,

described;

half hidden in flames, who appear to cry out to a soul, represented by a small human figure in glory, beneath a centre canopy. It has been suggested that these may signify human beings in purgatory, and the central figure



A View through the Rochester Door into Gallery.

curious
detail.

Polychromy
of the door.

be intended for Christ risen from the dead. The numerous grotesque and fanciful heads of the inner hollow moulding, the demons' heads contained in quatrefoils beneath the Church and the Synagogue, and the foliage running in and out of circles on the external angle are exceedingly curious. The polychromy of this monument

has been restored after a very careful study of numerous monuments of the same period throughout the country, and more especially in Norfolk. (*See* Blackburne and Carter's works upon the subject.) As a testimony that its richness is by no means overdone; a cast taken from the best preserved monument of the kind which it has been possible to meet with, has been fixed upon the wall immediately at the back of the doorway. This cast, taken from the tomb of Bishop Beckington, at Wells Cathedral, has been coloured and gilt on the spot in precise fac-simile of the original, in which every colour remains perfectly clearly expressed.

The very beautiful niche beyond is from Beverley Minster; it is in the Decorated style, and in general design resembles its pendant on the other side of the door. The sculpture of the two supporting capitals or corbels represents, on the left, two monks praying before a small statue of the Virgin and Child on an altar; the Devil in the centre sits cross-legged and apparently bound. On the right are seen two ecclesiastics trampling a figure into the mouth of hell, represented in the usual conventional manner, by the open, dentated jaws of an enormous dragon or monster.

Niche from
Beverley
Minster,

curious
sculptures.

Beyond this is a large and beautiful niche in the Decorated style, from the Cathedral of Ely. The arch projects at the head, and is picturesquely foliated. Above it is a finely draped figure of an archbishop, with one hand raised in the act of benediction, and the other holding a cross. The finial is remarkable as being formed by a graceful female figure, with gloves on her hands.

A niche
from Ely
cathedral
described.

The figures on the left compartment represent an ecclesiastic kneeling at prayer, with attendant acolyths, and on the left, priests accompanying and preceding a reliquary or shrine; some of them bear tapers in their hands. The diapered background is characteristic of the Decorated style (14th century), at which period the niche had obtained great prominence in architectural designs, being considerably recessed, often hexagonal, regularly vaulted with ribs and bosses under the head of the canopy, which projected exceedingly, and formed, with the niche, a small building of itself, on which was displayed all the power of the sculptor.

The word
"niche" of
modern
origin.

The word "niche" is of comparatively modern origin, the recess thus called was known during the middle ages as a Tabernacle, Meason (Maison), Habitacle, and Hovel, or Housing.

Monument
of Hum-
phrey de
Bohun from
Hereford;

The fine monument beyond this is from Hereford Cathedral, and is usually ascribed to Humphrey de Bohun, Earl of Hereford. It is a fine example of an altar tomb in the early Perpendicular style.

costume.

On the lowest portion the knight is represented in complete plate armour, with the exception of a piece of chain mail, pendent a short way over the shoulders; his helmet is conical, the face left open, and the hands are joined in the act of prayer. The arms are furnished with "brassarts," or connecting pieces at the elbow, and the "gussets," or knee-pieces, are chamfered. From a girdle round his loins hangs a sword, and his dagger, the "misericorde," by which the stricken-down foe was so frequently dispatched in battle, depends in front. By the side of his feet is a large hound. It was during the reign of Richard II. (1377-1389), that the era of plate, instead of chain armour may be said to have been established; and it is to the close of that monarch's reign that the present effigy may be ascribed.

Plate
armour,
when estab-
lished.

Figures in
the open-
work.

Over the effigy is another recess vaulted and ribbed, surmounted by an open screen, in which are seated two figures, one possibly the widow of the deceased, but more probably the Virgin Mary, pleading, with hands joined in prayer, to the Saviour, who bears a globe and cross in one hand, the other being raised in the act of benediction.

Mr. Britton's
observations
on the effigy.

Mr. Britton, in his description of Hereford Cathedral, says, "there is probably some error in ascribing these effigies to the Bohuns, for on referring to the account of that family in Dugdale's baronetage, I do not find that either of them was buried here, or had any immediate connexion with the cathedral." There were eight or nine Humphrey de Bohuns, and Mr. Gough, in his "Sepulchral Monuments," says that the arms indicate a Bohun, but not an Earl of Hereford.

Statues from
Armagh
Cathedral.

In the next composition, the two statues nearest the ground are from Armagh Cathedral: the faces are fine and the drapery well managed; they would seem by their style to belong to the close of the fifteenth or

commencement of the sixteenth century. The figure on the left with the pilgrim's scrip, and a cap with the scallop shell, may be intended for St. James the Great (of Compostella).

In the middle portion is a sitting figure of a king, from the west front of Lincoln Cathedral, one of the set raised by the treasurer Welbourne, about the year 1377.

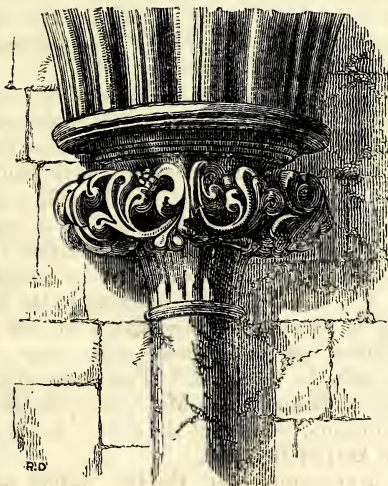
The niche above is a rich example of the Decorated style, from Southwell Minster, Lincolnshire. The application of the ivy leaf as an ornament, on the bell of the left hand capital, is particularly good, and affords a pleasing example of the manner in which the Gothic sculptors pressed nature into their service ; there is no feature in the Gothic style more remarkable or graceful than the constant and truthful application of plants, flowers, leaves, and other natural subjects as ornamental adjuncts. The fourteenth century, during which the Decorated style flourished, was distinguished by the excellence of its natural ornamentation, in which the oak, the vine, the

A King from
Lincoln
Cathedral.

A niche
from
Southwell
Minster.

Nature
copied by
the Gothic
sculptors.

Favourite
foliage.



Cap of a Vaulting Shaft from the Choir of Worcester Cathedral.

maple, and the ivy, were especial favourites ; the leaves were copied generally very much as they are found

in nature ; and in the case of the capitals were applied as though they were attached in some manner to the bell, and not as though they grew out of the bell, which is a characteristic mark of the Early English period ; as may be seen on reference to the subjoined sketch of an Early English capital.

Angularity
of late work.

At a later period, the foliage presents more conventional features and a larger admixture of animals, shields, &c., the whole being marked by angular outlines, and a want of that graceful freedom so universal in the Decorated period.

Mary Mag-
dalen, from
Oxford.

The statue of Mary Magdalen, from Oxford, in the elegant perpendicular niche, is from the collection of the late Mr. Cottingham. Her flowing hair is bound by a fillet with a centre jewel, in her right hand she holds the box of ointment with which she anointed the feet of Christ.

Pedestal
from Henry
VII.'s
Chapel.

The pedestal on which she stands is from Henry VII.'s Chapel at Westminster, celebrated as one of the noblest existing chantry chapels of the Perpendicular style. In the upper moulding is the double or Tudor rose ; the concave form of the mouldings is a characteristic of the style.

A notice of
the chapel.

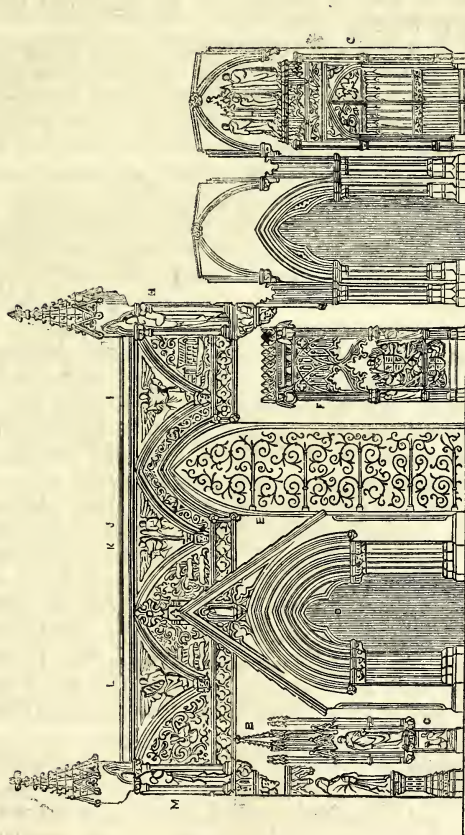
The first stone of the chapel was laid in the year 1502, and the king was buried there in 1509, at which time, consequently, it must have been nearly completed. It is not without interest to remark that this was one of the last great buildings carried out from the design of an ecclesiastic. Prior Bolton, of St. Bartholomew's Priory at Smithfield, is mentioned in Henry's will as master of the works ; Sir Reginald Bray, to whom it is generally ascribed, was probably only the superintendent on the part of the king.

A niche
from Bever-
ley Minster.

The first subject on the return wall is an elaborate and beautifully worked niche, from Beverley Minster, in the Decorated style. The bracket is formed by a well-arranged cluster of crumpled oak leaves, forming an excellent and characteristic specimen of Decorated foliage ; the small side projecting buttresses, resting on angels beneath, are also features of the style.

Sculpture
from Wells.

Beneath it is an Annunciation, from a tomb adjoining that of Bishop Beckington at Wells Cathedral.



Pedestal from Henry VII.'s Chapel, with figure of Mary Magdalen, from Oxford; B Beverley Niche with, C, Wells Annunciation underneath; D Lincoln door, with Haddingfield cross; E Lichfield door; F Monument of Bishop Bubwith; G Door of Bishop West's Chapel.

ELEVATION OF THE ENGLISH MEDIEVAL COURT (INTERIOR) TOWARDS THE CENTRAL TRANSEPT.

The Virgin crowned, is seated at a lectern, she appears surprised by the vision of an angel bearing a scroll; the divine effluence descends in rays from the clouds. By the side of Mary is a lily in a vase, a conventional symbol of purity, which, from a very early period, has been dedicated to the Virgin. Beneath this niche and panel is a small recumbent figure of a bishop, known as that of the "Boy-bishop" in Salisbury Cathedral.

Effigy of the
boy-bishop
from Salis-
bury.

Account of
an ancient
custom;

origin of
this custom
in the
Golden
Legend;

Mr. Stot-
hard's
opinion
as to the
meaning of
the effigy;

This curious and interesting monument was discovered about the year 1680, on the removal of some seats near the pulpit. It has been termed the boy-bishop in allusion to an ancient custom that existed of annually electing from the children of the choir, a chorister bishop, whose authority lasted from the day of St. Nicholas to Innocents' Day, and who not only bore the name, but held all the state of a regular bishop, exercising it would seem many important functions, and in the event of his dying during his prelacy he was buried with all the pomp due to his station. The other children of the choir assumed the office and dignity of prebends, and performed every service of the cathedral except mass. On the eve of Innocents' Day, the boy-bishop and his prebends walked in procession to the church, preceded by the dean, canons and chaplains, and seated himself on a throne with his boy-prebends ranged round him, the resident canons bearing incense, and the minor canons, tapers; next day a similar ceremony took place, and this was followed by the resignation of the boy-bishop. In the Golden Legend, fol. 29, in the history of St. Nicholas, may be found a full account of the origin of this custom. Stothard, in his "Monumental Effigies" is inclined to believe that it represents an actual bishop; since a small statue of a bishop exists in Winchester Cathedral of about the same date (Bishop Ethelmar, 1260). This supposition is strengthened by the results of later investigations, which have brought to light a large number of these small statues, not of ecclesiastics only, but of knights and civilians. At Abbey Dore Church, Herefordshire, is a small statue of a bishop, 14½ inches long. At Horsted Keynes, Sussex, a mail-clad knight, cross-legged, and at Haccombe, Devon, a civilian, &c.

The custom of burying the heart, the body, and even the viscera of the dead in different localities, was very common during the thirteenth and fourteenth centuries, and Blanche d'Artois, wife of Edmund, Earl of Lancaster, who died in 1302, and whose body was buried at Paris, and her heart at Nogent l'Artault, is commemorated by a diminutive effigy now preserved at St. Denis, near Paris; a fact which appears to indicate the meaning of these small statues, viz., that they were in all probability raised only over a *portion* of the deceased, and that portion probably the heart, since many of those now remaining, though unfortunately mutilated, have their hands crossed over their breasts, holding a heart; this, however, is mere surmise, and their exact intention still remains to be clearly elucidated.

Corroborative instances founded on a peculiar custom.

The doorway corresponds to the one opposite, and, like it, is principally composed from the triforium of Lincoln Cathedral. The cross which surmounts the gable is from Haslingfield Church, Cambridgeshire.

Doorway from Lincoln.

Cross from Haslingfield, Cambridgeshire.

Beyond it is the door, and its accompanying ornamental hinges, from the west entrance of Lichfield Cathedral, built by Bishop Clinton in the reign of Henry III. (1216-1272). The very beautiful iron-work of the door is formed by four broad flat bands, somewhat raised from the surface, and fastened at intervals by nails, with bold projecting heads; from the bands spring gracefully curved round branches or rolls, with trefoiled sprouts, every curve also terminating with a trefoil.

Door and iron-work from Lichfield.

In the original there are two of these doors, the beautiful entrance to the cathedral being divided in the centre by a clustered column.

Ornamental hinges appear to have been in use at a very early date. We have already remarked them (Byzantine Handbook) on the Winchester font, during the Romanesque period; and they occur in the illuminations to Cædmon's metrical paraphrase of Scripture history, supposed to have been written about the year 1000 (pl. 74, 89, 91. Archæol. vol. xxiv). Another instance is to be seen in a pontifical at Rouen of about the same date, or even earlier (Archæol. vol. xxv. pl. 30). At Woking Church, Surrey, and at Compton, Bucks, are also specimens of Norman hinges, but they are not

A notice of ornamental hinges, Romanesque.

frequent, the curves are few, rather stiff, and there is little foliated work.

Early
English;

In the Early English style, the hinges are often ornamented with elaborate and graceful scroll-work, nearly covering the door, sometimes enriched with leaves on the curves, and animals' heads; the nail heads also were more ornamental, and the main bands were stamped or worked with various minute patterns. During the

Decorated;

Decorated period, the same elaborate application of iron-work is to be found, and it becomes more an essential condition to the strength of the door than a mere ornament. In the Perpendicular style, or from the fifteenth century onwards, the application of ornamental iron hinges gradually declined, and wooden panels more or less ornamented form the principal features of the door.

Perpendi-
cular.

Statues
from
Armagh
Cathedral;

The statues on the lower portion of the next monument are from Armagh Cathedral; the treatment of their hair and general character seem to intimate that influence from the German school of late Gothic sculpture, to

St. Andrew;

which we have already alluded. The figure on the right, bare-footed and carrying the cross, is St. Andrew;

St. George;
his armour
described.

the drapery is remarkably fine. The other figure represents St. George in a complete suit of plate armour; he wears a conical-formed helmet or "salade" open at the face, and falling over his shoulders and back in one piece; the fingers of his gauntlets are separated, and the joints armed with gads or gadlings, a species of projecting knobs, sometimes of great use in combat, as appears from the advantage gained by Sir Thomas de la Marche over John de Visconti, in a trial by combat held before Edward III. at Westminster, in which the former disabled his antagonist by dashing his armed knuckles in his face. His spear has an ornamental head, his sword is long and straight, and his feet terminate in the pointed toes or "sollerets" characteristic of the fifteenth century.

Bishop
Bubwith's
monument,
from Wells.

The open-worked screen above them is from the monument of Bishop Bubwith, in Wells Cathedral; a very beautiful example of the Perpendicular style. Nicholas Bubwith, Bishop of Wells, died in 1424, and endowed by will a chantry chapel, with a priest to pray for the repose of his soul. On the upper part are seen two angels with

crowns on their heads, surmounted by a cross, and in ecclesiastical costume, bearing shields, one charged with a cross fleuri, and the other with the letters J. H. S., very ingeniously interlaced; the cresting above is very elaborate.

The spandrels underneath, containing the Royal arms supported by angels, are from Henry VII.'s Chapel, Westminster. Spandrels from Henry VII.'s Chapel.

Under the Cloister Arcade, forming the entry to the French and Italian Mediæval Court, is the doorway of Bishop West's chapel in Ely Cathedral, a remarkably rich and interesting example of the Perpendicular style. The Tudor rose is a prominent ornament in the filling in of the spandrels, and on the transverse head above the arch is written, "Gracia Dei, sum id quod sum. Anno Domini, 1534." "By God's goodness, I am what I am." Doorway of Bishop West's Chapel, Ely;

The influence of the Renaissance style is to be remarked in the elaborate ornament of the hollowed projection above; the sides being filled in with human figures holding shields, their bodies terminating in thistle-foliage carved in the Antique taste, whilst in the centre is a complete bit of Renaissance design, surmounted by an angel holding a scroll, in the foliage on each side of which are two men in the peculiar puffed and slashed costume of the time of Henry VIII. influence of the Renaissance;

All the ornament is very small in its masses and delicate in detail, and the plinth is characterised by the intersecting and surface-lost mouldings peculiar to the late Gothic period.

The other face of the doorway is similar to this, but somewhat bolder in its style. The angels in the spandrels bear scrolls with beaded borders; the same motto, but without a date, is over the entrance; the figures in the angles of the projecting hollow have the same sort of foliated terminations as on the other side, and the dragons fighting are very marked figures; the entire style of ornament affording an interesting example of those gradual steps by which the Renaissance style, first applied to the ornamental features, made progress towards a more complete ascendancy. opposite face of same doorway.

The spandrels in the outer face of the Cloister porches, towards the Court, are from Bath Abbey Church, and Spandrels from Bath Abbey;

very late
Gothic.

show the peculiar style of ornamental foliage found generally in that cathedral, which is one of the most interesting in England as an evidence of the state of Gothic architecture in the first half of the sixteenth century, having been mainly built between the years 1495 and 1570.

Above the band of quatrefoils which separates the lower from the upper portion of the walls of the Court, may be seen a very important series of illustrations of mediæval design in—

THE LINCOLN AND WELLS SCULPTURES.

Probable
date.

Criticism of
Professor
Cockerell.

The series of spandrel figures are from the choir—usually called the Angel choir—of Lincoln Cathedral, the date of which is probably about the year 1280, at which period the choir was lengthened and reworked. These allegorical figures exhibit little trace of the lankiness and stiffness of preceding works. “All the freedom and naturalness”—writes Professor Cockerell, to whom is due the merit of having been the first justly to appreciate and describe these sculptures—“attributed subsequently to Giotto, who was but an infant when they were done, are here anticipated, and strike us in every instance.” The greater part of our observations upon this subject have been based upon the accomplished Professor’s valuable work on the Iconography of Wells Cathedral, Lincoln Cathedral, &c. (Parker. 1851.)

In the Presbyterium, or Angels’ choir, “consisting of five bays, a cycle of thirty subjects, illustrative of the gradual unfolding of Divine revelation, is displayed with most admired learning and taste, and may not only challenge, in these respects, the works of sculpture or painting of any country in the thirteenth or succeeding century, but will possibly be found to establish a priority of merit in the English school hitherto but little suspected.” *

* Without expressing any decided opinion, which it would be unwise to do on so difficult a question, we would simply, in the present narrow limits, refer the visitor to the examples of Mediæval Sculpture in the French Court, as affording an interesting comparison between contemporary works in England and France.

We insert here an engraving of a French statue (thirteenth century) which may serve as a comparison with the sculptures at Lincoln, of the same period.

The Professor believes the Lincoln sculptures to have been ordered by the celebrated Bishop Grosstete or Great-
Probably ordered by Bishop Grosstete.



Statue of an Angel, from Rheims Cathedral.

head, author of the "Chateau d'Amour" and the "Pricke of Conscience" (allegorical religious works), who died in 1254, two years only before the commencement of this work ; or, by a mind hardly less learned and cultivated.

The first in the series, commencing on the north wall over John o'Gaunt's window, is an angel seated on clouds, having in his hand a scroll of small extent, compared with the succeeding ones, and issuing from the *angle* of the Presbyterium, thus signifying the comparative obscurity of the early promises to Abraham and the Patriarchs, as to the coming of the Messiah.

The series described in their proper order.

No. 2. is David crowned and sitting on his throne, his harp in his hand ; the Patriarch has extended wings, as showing his Divine relationship and angelic mission.

No. 3. An angel holding a more developed scroll as containing the prophecies of David, and more especially the Promise, "The Lord hath sworn in truth unto David, of the fruit of thy body will I set upon thy throne."

No. 4. An angel sounds a trumpet energetically as "proclaiming the name of the Lord," "the fame of David into all lands," "in thy seed shall all the nations of the earth be blessed," &c.

No. 5. An angel finely designed, signifying, by his remarkable corpulency and extended scroll, the prosperity and wisdom of Solomon, the "fatness" of Israel, the king who "made silver in Israel to be as stones," &c.

No. 6. An angel, in solemn expression and attitude, holds a scroll in his outstretched arms as containing the sentence of the Almighty by his prophet Abijah, that for the sins of Solomon the kingdom should be "rent."

No. 7. An angel blowing two trumpets containing the verification of the prophecy, the sins of Rehoboam and Jeroboam, the division of the kingdom, the "halting between two opinions," Jerusalem and Samaria.

No. 8. An angel playing a pipe and tabret ; *a monster issues* from under his feet, the previous angels being always on clouds. All the evils threatened to Israel are here typified by the direct allusion to the apostrophe of Isaiah—"Woe to them that rise up early in the morning that they may follow strong drink, that continue until night, till wine inflame them, and the harp, and the viol, and the *tabret*, and the *pipe*, and wine, are in their feasts, but they regard not the word of the Lord nor the operations of his hand." "Therefore are my people gone into captivity," &c.

No. 9. The angel of Daniel holding in his left hand the sealed book, and raising his "right" as described in the vision on the banks of the Hiddekel (ch. xii. 7) ; under his feet is again the monster.

No. 10. The angel of Isaiah. With an expression of the deepest concern he reads the letter of Rabshakeh, which the king Hezekiah spread before the Lord ; under his feet is *an abortion* : "*The children are come to the*

birth, and there is not strength to bring forth." (2 Kings, xix. 3.)

No. 11. The angel of Ezekiel, robust and beautiful, with gloves or gauntlets on his hands, a lure* on his left and a large falcon on his right; he smiles while he holds the dangerous bird at a respectful distance; he is seated on a throne with a horn at either extremity, and a monster issues from his feet. The Lincoln sculptor found no more apt illustration of the prophet Ezekiel, than "the riddle and parable put forth unto the house of Israel." (See Ezekiel xvii.) The manners of the times must explain this type of feudal nobility: "No gentleman appeared," says Warton, "unless going to battle, without a hawk on his fist. On the walls of the royal palace at Clarendon, the Soldan is represented as meeting Richard with a hawk on his fist; and in the tapestry of the Norman conquest, Harold is exhibited on horseback in the same manner."

The hawk indicative of dignity.

No. 12. Is not less plainly the angel of Jeremiah. He holds in his lap his "Lamentations," which he has just been reading, whilst he regards the spectator with a desponding expression of attitude and countenance. Thus are the four major Prophets aptly and ingeniously expressed.

No. 13. An angel in an ecstatic action of joy points to the passages of the minor Prophets proclaiming the advent, when the time of the promise drew nigh. "The Lord whom ye seek shall suddenly come to His temple, even the Messenger of the covenant whom ye delight in" (Mal. iii. 1), or the triumphant expressions of Isaiah (ix. 6). This angel is apparently intended as the epitome of the minor Prophets. From under his feet issues a monster of *peculiar deformity*, the father of lies is cast out for ever; for except in the succeeding subject of the blessed Virgin, "the old dragon" which appears in No. 8, is thenceforth seen no more.

No. 14. An angel, of the utmost dignity and severity of design, holds the soul in prayer (a small figure with

Mediaeval method of representing the soul.

* This appears to be, not a lure, which was a piece of strong cord with wings attached to it, but a "baguette," or small stick, with which the bird was managed, the hands not being allowed to touch it.

upraised hands) towards the Virgin and the young Messiah in the following spandrel, a napkin enveloping the sacred emblem. We have already alluded to the symbol in noticing the effigy of Hugh de Northwold, and an example of the same kind is seen in the following illustration.



Angels bearing Souls to the Deity. From the Last Judgment, Rheims Cathedral.

At his feet is a female head, probably signifying the priesthood, or the Church, the spouse of Christ.

No. 15. The blessed Virgin embraces the Messiah, who stands upon her lap, with his right hand on her bosom, as confessing the source of his human existence, while with his left he draws her veil and exhibits to mankind, her, whom "all generations shall henceforth call blessed." Above, a young angel ministers incense, and at her feet, for the last time, appears the monster serpent, according to the prediction that "her seed should bruise his head."

Nos. 16, 17, and 18. Express most epigraphically the one great sacrifice—the passion of our Lord and the atonement—its occasion, the fall of our first parents. The.

first angel holds the crown of thorns ; the second, an indignant cherub, with a flaming sword, drives the guilty pair from paradise ; the third holds up the spear and sponge enveloped in a napkin ; which may possibly allude to that called the "*Sudarium*."*

The Sudarium.

In Nos. 19, 20, and 21, we have the subjects of the Resurrection and the Judgment. In the first the Saviour crowned with thorns points to the wound in his side, while a ministering angel holds up a small figure, symbolical of prayer, the hands of which are raised in prayer, as before in No. 14. In the second, an angel holds the balance ; the weightier righteous fall into his lap, while the lighter "found wanting" are scattered from the ascending cup and fall to the ground. In the third, the angel with incense propitiates the Saviour. (See Rev. viii. 3.)

In the next bay we have the doctrine of rewards ; the crowns of life held by the central angel No. 23, while No. 22, reading in a scroll, a palm branch in his right, significant of martyrdom, refers to Rev. xx. 4, and No. 24 seeks anxiously in the Book of Life for those whose names are not "found written" according to Rev. xx. 11—15.

The following bay is devoted to praise. Nos. 25, 26, play on the dulcimer and viol, while 27, holding a scroll in his left, and a palm branch in the right, proclaims "the everlasting gospel to every nation, kindred and tongue," according to Rev. xiv. 6.

No. 28. An angel playing on a harp refers to Rev. xiv. 1, "harping with their harps."

No. 29. (Rev. xii. 1). An angel holds up the sun in his left and the moon in his right hand, and a scroll descending from it ; between the horns of the moon is a female head, the former seeming to represent Christ,

The sun and moon, their symbolic meaning.

* A napkin with which Christ wiped the perspiration from his face, on his way to crucifixion, and which was miraculously impressed with his features. According to the Roman Catholic Church, this napkin was presented by St. Veronica to our Saviour, while upon the "via Crucis," or passage to the Cross. The original relic, which is said to be treasured at St. Peter's at Rome, was regarded as an object of very peculiar sanctity throughout the middle ages, and was universally known as the "Vernicle."

the sun of righteousness, the latter his reflection, the Church, the sacred depository of doctrine.

The terminating angel, No. 30, holds in his hand a scroll, part of which only is unfolded, according to Rev. xxii. 10, "I am the Alpha and Omega, the beginning and the end, the first and the last."

Such is the learned Professor's explanation of this remarkable series of sculptures, whose allegorical meaning he thus translates, and whose artistic merit he thinks "vies most advantageously" with the best works of Cimabue, the Pisani, Giotto, or Orcagna; and he continues to remark, "that if we do not possess direct, we possess circumstantial evidences of their English origin, of such weight as cannot easily be controverted; and these we owe to the researches of the Rev. J. Hunter (Archæol. vol. xxix), who, from the publications of the Record Commission, has recovered the names of nine sculptors, four architects, and two painters, who were employed shortly after this epoch in those crosses to Queen Eleanor, which have always been regarded among the most elegant mediæval productions of these arts. The names Mr. Hunter has given us are Richard de Stowe, John de Battle, Dymenge de Legeri, Michael de Canterbury, Richard and Roger de Crundale, William de Ireland, Alexander de Abyndon, Master William Torrel, (sculptors); William de Hoo, William de Suffolk, Roger de Newmarsh, (architects); Walter de Durham, John de Bristol, (painters). Only two names in this catalogue, the third and the ninth, appear to be foreign; and it is gratifying to vindicate, through such evidences as these discoveries reveal, the genius of our English ancestors, as conspicuous in that century in art and science as in chivalry and learning, in which they have been pre-eminent in all times."—(Cockerell's Sculptures of Wells Cathedral, &c. p. 90).

Without absolutely contravening the Professor's opinion, we would venture to submit a few points, which at least invalidate the conclusiveness of the evidence upon which his opinion is based.

Firstly, we know that the Free Masons, who were the best sculptors of the period, and who were almost universally employed, were of all nations. In the Last

Evidences of
their author-
ship.

Extract
from
Records.

English
sculptors;

English
architects
and pain-
ters;

other
suggestions;

the Free
Masons of
all nations.

Judgment executed on the portals of Rheims Cathedral in the thirteenth century, are a series of angels designed in an excellent style of art, from which we select the following



Angels, from the Last Judgment, at Rheims Cathedral.

for illustration, between which and the Lincoln angels an interesting comparison may be instituted.

Secondly, we know that all the best benefices were held by Frenchmen and Italians, and the accounts of cathedrals show how powerful an influence these cultivated ecclesiastics exercised over Art, and the works under their charge.

Thirdly, we have the recorded fact that the chief master of works of King Henry III. was William of Florence.

Fourthly, we can judge from the tomb of King Henry III., which is unquestionably (from its mosaics) Italian, how superior foreign artists were to English at the period.

And, fifthly, the fact of the men being known as Richard of Stowe, or John of Battle, proves nothing, since these very men may have been foreigners; their names—surnames being unknown—being given them only as

French and
Italian
prelates in
England.

William of
Florence.

Henry III.'s
tomb
Italian.

Uncertainty
of surnames.

indicating the place at which they had worked, or from which they were impressed into the Royal service.

Bosses from Tewkesbury and Lincoln. Each complete arch of the Court itself contains two bosses from Tewkesbury Abbey Church (the two lowest), and one from the cloisters of Lincoln Cathedral.

Tewkesbury Abbey. Tewkesbury Abbey Church was built or restored by Robert Fitz Haimon, who was buried there in 1107. The church was not consecrated until the year 1121. Robert of Gloucester speaks of him as

“Syre Roberd le fyz (fils) Haym, that let vorst arere
The Abbey of Tewkesbury and monckes brogte there.”

Lincoln cloisters. The cloisters of Lincoln Cathedral were built about the year 1280, the bosses forming a portion of the wooden roof which covers them.

A notice of bosses; Bosses were not used until the period of stone-vaulted roofs, during the later period of the Norman style. It would appear that the vault was frequently painted blue, to represent the vault of heaven, the place of the Deity being assigned to the altar end, and the bosses representing regular grades of the celestial host, increasing in importance as they approached the Divine throne.

Description of the bosses. The bosses of the four half spandrels to the left on entering the Court from the Nave are all from the collection of the late Mr. Cottingham, and are as follows:—

1. In the first half spandrel the head of a Bishop.

2. A virgin encircled with a rayed glory.

3 and 4. Two foliated bosses—the last being a good example of the Early English period.

from Salisbury; On the north wall the first half spandrel contains an angel harping, from Salisbury Cathedral. That over John o'Gaunt's window is from Salisbury Cathedral.

Tewkesbury and Lincoln bosses. The first boss in the arch which commences on the left of the wall opposite the entrance from the Nave, represents a throned figure with the hands raised and the palms turned outwards, probably God in the act of creation, though without the usual divine attributes.

No. 2. Christ crowned and holding a globe, with one hand raised in benediction towards the Virgin, who is also crowned, and has her hands raised in prayer or intercession.

The upper Lincoln boss represents two seated figures,

the one on the right holding up the face of him to the left by the chin ; subject unknown.

Second arch. No. 1. The twelve Apostles and the Virgin in the centre. The Holy Spirit, in the form of a dove, is seen descending upon them.

No. 2. A similar group, surmounted by clouds, in which drapery is shown ; probably a representation of the last ascent of Christ into heaven.

The Lincoln boss is formed by the seated figure of a female saint.

Third arch. Nos. 1 and 2. Angels bearing the emblems of the Crucifixion ; to the left, a scourge and a cross, to the right a crown and a sponge.

Lincoln boss. Seated figures of Christ and the Virgin Mary.



Boss from the Cloisters of Lincoln Cathedral.

Fourth arch. Nos. 1 and 2. Angels with the scourge and the spear, emblems of Christ's death.

Lincoln boss. A seated figure, apparently the Deity or the Saviour, with one hand raised in the act of benediction.

Fifth arch. Two angels, with censers.

Lincoln boss. A figure apparently killing a pig, symbolic of destroying the lusts of the flesh, or, perhaps, a representation of December, that month being usually indicated in the same manner.

Sixth arch. Two angels, one playing a sort of cithern with a point, the other with a harp.

Lincoln boss. A very graceful figure of the Virgin and Child, crowned. None of these figures have the nimbus, the absence of which renders it difficult to ascertain with certainty many of the subjects.

Spandrels from Stone Church, Kent, and Westminster. Bosses from Salisbury Chapter-house.

The two half spandrels are filled in with scroll-work from Stone * Church, Kent (No. 1), and Westminster (No. 2), and the four half spandrels at the cloister angle are filled in with very interesting examples of Early English work from the Chapter-house of Salisbury Cathedral.

No. 1. Noah sending forth the dove from the Ark, to see if the waters had decreased.

No. 2. Abraham entertaining the angels.

No. 3. The destruction of Sodom and Gomorrah.

No. 4. Lot's wife turned into a pillar of salt.

Continuation of Tewkesbury and Lincoln bosses.

The first complete arch on the wall over the cloister continues the series of the Tewkesbury and Lincoln bosses.

No. 1. The offering of the Magi.

No. 2. The Last Supper. The lower figure waiting at the table appears to be Judas Iscariot.

Lincoln boss. A seated winged figure, apparently an angel at the sepulchre.

Second arch. No. 1. The entry of Christ into Jerusalem on an ass's back.

No. 2. An angel with cymbals.

Lincoln boss. A seated female figure, apparently the Virgin, receiving the Annunciation.

Third arch. No. 1. Christ with the cross, attended

* This beautiful little church was erected *circa* 1270, at the close of Henry III.'s reign and the beginning of Edward I. It is excellently illustrated in Mr. Caveler's valuable work on Gothic Architecture, and in the publication of the Topographical Society.

by ministering angels, rises from the grave. Small sleeping figures of the watchers are seen below him.

No. 2. An angel playing on a harp ; the cover of the harp is shown surrounding the lower portion of it.

Lincoln boss. A female head.

Fourth arch. No. 1. An angel holding two figures, whose backs are turned to him. Subject unknown.

No. 2. An ornamental boss.

Lincoln boss. A figure seated in the clouds, typical of heaven, dressed in full pontificals, and bearing a pastoral staff.

The large statues beneath the upper range of niches are from the west front of Wells Cathedral, and represent principally Royal personages connected with English history. Colossal statues from Wells Cathedral;

The west front of that cathedral is covered with a very remarkable series of statues illustrative of the various bishops of the diocese and the kings under whom they held office, combined with Scriptural subjects. It is to Bishop Jocelyn Trotman (1206-1242), that England is indebted for this splendid example of sculptural art in the thirteenth century ; and it is a gratifying fact, that he was one of the few native Englishmen raised to that dignity. We have not space enough to enter into details respecting the bishop and his great work at Wells Cathedral, for which, we refer the visitor to Professor Cockerell's work already quoted. We append a drawing from the sculpture of Rheims Cathedral, as an example of French art, executed about the same period. their date ;

It is difficult to identify with any certainty the examples here exhibited, with the drawings given in Mr. Cockerell's work, but, as nearly as we can make them out, they appear to be as follows :—The first on the left—entering from the centre of the cloister—"an elegant statue, her right hand in her necklace, and her left holding her garment, may have been Ethelhilda, Edward the elder's daughter, a lay sister." Statue of Ethelhilda ;

The next one in the angle may be Ethelred II., an unfortunate monarch of the Anglo-Saxon line who died in Normandy, A.D. 1016. of Ethelred II. ;

In the next angle, is a statue which may probably be intended to represent Birinus, the apostle of the south of Birinus (bishop).;

and west of England, who in the year 635 converted Kinegils, king of Wessex, and his court ; “ he holds,”



Statue, from the Portal of Rheims Cathedral.

says Mr. Cockerell, “in his hands, the corporalia” as the credentials of his mission, and sufficient evidence to us of his identity.

The next in the angle of the wall, a little to the right of Bishop Alcock’s niche, appears to be Ethelbert,

of Ethelbert ;

who reigned six years, in constant warfare with the Danes, A.D. 860.

The two centre ones, over each side of the Rochester door, are difficult of identification ; they appear, from their costume, to be representations of religious characters. The two figures from Rheims Cathedral, in the accompanying wood-cut, illustrate the style of somewhat similar subjects at the same period in France.



Statues, from the Portal of Rheims Cathedral.

The statue in the angle beyond these, is probably that of Edmund of Edwy, "the ill-fated son of Edmund, who fell a sacrifice to the disputes of the married and the monastic orders, both in reputation and in life, after three years' reign only," A.D. 958.

In the angle over the cloister, is a crowned female of Adelia; figure ; this "masterpiece of the sculptor of Wells, for grace and dignity, can be no other than Adelia, the second wife of Henry ; the fair maid of Brabant, 'the maid withouten vice,' the theme of the troubadours, and the admiration of all." In 1138, she was married to William de Albini, "of the strong arm," but impelled by a religious sentiment, she deserted her family and husband and retired to the nunnery of Afflighem, near Alost, in Flanders, where she died, A.D. 1151.

The remaining angle is occupied by "a prince with of Curthose.

a cap on the side of his head, his left hand raised to his neck-strap in the conventional attitude, and with his right lifting his cloak and discovering his leg, booted with a short hose of remarkable form ; displaying, beyond all equivocation, and with (more than) the accustomed clearness of demonstration, the unfortunate prince Robert Curthose, Duke of Normandy."

Brackets
from the
octagon of
Ely Cathed-
ral ;

their date
and subject.

Life of Eth-
eldreda ;

The six brackets supporting the six angle statues are very interesting examples of sculptural art in the fourteenth century, taken from the celebrated octagon of Ely Cathedral, designed by the sub-prior, Alan de Walsingham, in 1321, and completed in 1343. They represent passages in the life of St. Etheldreda, daughter of Anna, king of East Anglia, and Hereswitha, his queen, born in Suffolk, *circa* 630. At a very early age she resolved to devote herself to the service of God and to remain a virgin ; this she succeeded in through many difficulties, being twice married, once through her parents' authority and another time through the influence of her uncle Ethelwold ; she finally founded a conventual establishment in the Island of Ely, of which she became abbess, and ended her days there.

Second mar-
riage of
Etheldreda ;

The first bracket on the left, on entering from the centre of the cloister, shows a bishop who gives her in marriage to a young man, whilst, to the right of the same, she bends over the figure of a man lying extended on a couch.

This probably represents her second marriage to Egfrid, son of Oswy, king of Northumberland, having previously guarded her personal sanctity by a private agreement. The sick man on the right may be intended for her uncle Ethelwold, to whom, by this act of self-sacrifice, she gives fresh life, and by whom she was almost compelled into this marriage.

her first
marriage ;

The next beyond this, represents a crowned figure, probably her father, giving her in marriage to Tonbert, her first husband, a young nobleman, by whose death, three years afterwards, she came into possession of the Isle of Ely. The priest by the side of the king holds up his hand in the act of benediction ; bridesmaids and bridesmen accompany the young pair.

Miracle of
the water ;

In the next, she is seen seated on a rock surrounded

with water, at the edge of which are shown men on horseback. It would appear, that, disgusted with court life, the saintly Etheldreda or Audry, retired to Coldingham Abbey. Egfrid, her husband, determined, however, to regain her by force ; apprised of his design, she fled, but would have fallen into his hands, had not a large body of water suddenly surrounded her and protected her for some days ; which miracle convinced Egfrid of her sanctity, and he gave up the pursuit. She is shown praying, with her attendants by her side.

In the next angle, she is seen escorted by angels, and preceded by a kneeling monk, who loosens the fetters from the legs of a figure lying with hands joined in entreaty beneath a porch or in prison. This illustrates a miracle which occurred five centuries after her death, when a noted malefactor and usurer was imprisoned at London, and was to have suffered death ; but, praying fervently to St. Etheldreda and St. Benedict, his patron saints, they both visited him ; and Benedict, at the command of Etheldreda freed his limbs from their bonds. He told his guards of the divine agency by which he had escaped from his fetters ; it soon spread abroad, and Queen Matilda, seeing the will of Heaven thus manifested, gave him his liberty. These fetters, the now reformed usurer took back as a trophy to Ely.

she appears
to a male-
factor, and
sets him
free ;

In the next she is represented seated on a throne, or chair, as abbess of her new convent ; on the left the bishop is seen giving into her hands the insignia of her office, and on the left, the bishop—probably Wilfred—presents the staff of her office to her with one hand, and raises the other over her in benediction. The attendant clergy bear various articles necessary to the ceremony of institution, and on the right are the nuns of her establishment.

she is insti-
tuted
abbess ;

In the next angle, beneath Robert Curthose, she is shown dying on a couch, a bishop, whom Dr. Milner calls "the Priest Hunna," prays over her, and her relatives and friends mournfully await her approaching death. On the right she is shown in the coffin, surrounded by her friends and followers.*

her death.

* The descriptions of these corbels in Bentham's, Ely's, and Carter's Ancient Sculpture, are curiously inaccurate.

Heads from
various
cathedrals;

Two of the very fine and expressive heads immediately beneath these brackets, are from the reredos of Bristol Cathedral: the third, near the Bohun Monument, is from Gloucester Cathedral; two are from the collection of Mr. Cottingham, and the remaining one is from Westminster Abbey.

parapet
from St. Ste-
phen's
Chapel,
Westmin-
ster;

The pierced parapet at the top of the cloister is from St. Stephen's Chapel, Westminster.

Monuments
in the
court.
Queen
Eleanor
from West-
minster:

On the floor of the Mediæval Court are ranged some of the most interesting and finest monumental effigies in England. To the left, on entering from the cloister arcade, is that of Queen Eleanor, first wife of Edward I.

The tomb is of Petworth marble, covered with a slab of copper gilt, on which lies her statue cast in metal (latten or laton, a species of bronze). Each side of the tomb is divided into six compartments containing the arms, alternately placed, of England; three lions passant gardant—of Castile and Leon; first and fourth, a castle; second and third, a lion rampant—and of Ponthieu, of which earldom she was heiress; three bendlets with a bordure.

her cos-
tume;

The statue itself, evidently a portrait, is admirably executed. The Queen is represented crowned, with unconfined flowing hair; she wears a long plain tunic, the neck exposed, and a mantle without the usual band fastening over the bosom; her hands are bare, her feet rest on two lions, and her head on two cushions. Round the edge was placed the following inscription:—✠ Ici gist Alianor jadis Reyne de Engleterre, rey Edeward fiz ler Puntif (Ponthieu?), del alme deli Dieu par sa pite eyt (aie) merci. Amen." "Here lies Eleanor, formerly Queen of England. King Edward, . . . on whose soul may God in his graciousness have mercy. Amen."

inscription.

Richard de
Coverdale
and William
Torrel,
artists;

It appears from records still existing, that Richard de Coverdale undertook the marble work of the tomb, and that William Torrel executed the bronze statue which was completed in 1292. It has been suggested that Torrel or Torell is a contraction of the Italian name Torelli. The very beautiful iron-work which formerly surrounded this monument was done by Master Thomas de Leghtone, smith, in 1293-4, at Leighton Buzzard.

Thomas de
Leghtone.

This celebrated queen was daughter of Ferdinand III., King of Leon and Castile, and wife of Edward I., and during thirty-five years was his constant companion in all his perilous undertakings and wars. She died accompanying the king into Scotland in the year 1290 or 1291. It was to her beloved memory that those numerous and beautiful crosses were erected, marking the resting-places of her corpse on its road to Westminster, of which those at Waltham, Geddington, and Northampton, alone remain.

Notice of the
life of Queen
Eleanor.

The second effigy is that of Edward II., from Gloucester Cathedral, on a tomb composed of panels from the beautiful early Decorated monument of Aymer de Valence, in Westminster Abbey.

Edward II.
from
Gloucester;

The effigy of the king is in alabaster; he is crowned, and holds a globe in his left, a sceptre in his right hand. The face appears to be a portrait, the drapery is simple and well composed, his head is supported by two angels, and his feet rest on a lion. The statue was originally coloured. It was raised to his memory by his son and successor Edward III.

his costume;

This weak and unfortunate king, after a long imprisonment, was murdered at Berkeley Castle, Gloucestershire, to which place he had been removed from Kenilworth, by order of the queen and Mortimer, in the year 1327.

his death.

In the 4th Edward III. (1330), judgment was passed on Roger Mortimer, Earl of March, "et autre de sa covyne," namely, Simon de Bereford, John Maltravers, Bogo de Bayous, John Deveroil, Thomas de Gournay and William de Ocle, as his murderers. Mortimer and Bereford were executed in the same year, the rest were condemned to death, but only Gournay and Ocle were expressly charged with the murder of the king. £100 reward was offered for Gournay if taken alive, and 100 marks if taken dead. For three years Gournay managed to escape the emissaries of Edward's successor who chased him throughout Europe; he died at last worn out in mind and body at Bayonne, in 1333.

Extract of
record.

The beautiful monument in Westminster Abbey from which the tomb is composed, commemorates Aymer, third son of William de Valence, Earl of Pembroke; he was killed in the year 1323, to about which period his monument may be ascribed.

Monument
of Aymer de
Valence.

Edward the
Black Prince
from Canter-
bury ;

The next monument is that of Edward the Black Prince, from Canterbury Cathedral.

his mottoes ;

The sides of the tomb are divided into compartments containing shields charged alternately with the arms of France and England, quarterly, with a file of three points and three ostrich feathers, and the mottoes "Houmont," or *High Spirit*—and "Ich dien," *I serve*.*

costume ;

The fine recumbent brass effigy of the Prince is clad in complete armour, with a hood of chain mail, and a helmet encircled with a coronet studded with jewels. His hands are raised in prayer, and his head rests on his jousting helmet with a lion crest, his feet resting on a lion couchant.

inscription ;

Around the edge of the slab is a long inscription in Norman French, in prose and verse ; the translation of the rhymes we have not space to give ; it is principally a chanson on the mutability of human affairs, the vanity of greatness, and an invocation for people's prayer to the Deity for his soul. The prose is—

"Here lies the noble Prince Lord Edward, eldest son of the very noble King Edward III., Prince of Aquitayne and of Wales, Duke of Cornwall and Earl of Chester, who died on the feast of the Trinity, which was the 8th day of June, the year of grace, 1376. On whose soul God have mercy. Amen."

his crest ;

As regards the crest of three ostrich feathers, and the motto "Ich dien," there is every reason to believe that they were adopted by the Prince in commemoration of the battle of Cressy and the death of the old King of Bohemia, and the title of "Black Prince" would appear to have arisen rather from the fatality of his presence to the French, by whom, after the battle of Cressy, he was termed "Le Noir," than from the colour of his armour, a theory which Sir Samuel Meyrick considers untenable.

and name.

The last monument is that of William of Wykeham, from Winchester cathedral. The original is in white marble ; the recumbent figure of the celebrated prelate is

Monument
of William of
Wykeham,
from Win-
chester ;

* Authorities differ, some stating that this motto is derived from the Welch words "eich-dyn" (your man), the identical expression said to have been used by King Edward I., when he presented his unfortunate son, Edward of Caernarvon, afterwards Edward II., to the assembled chiefs.

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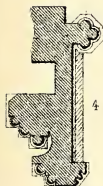
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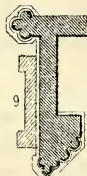
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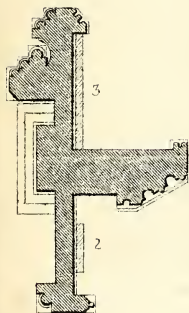
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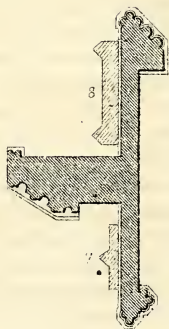


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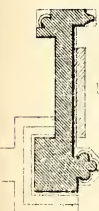


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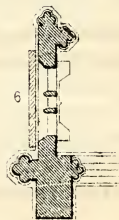
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6

1. Virgin from the Frauen Kirche, Nuremburg.
2. Munich Bishop.
3. Peter von Aspett.
4. Siegfried von Epstein.
5. St George & the Dragon from the Dom Platz Prague.
6. Rose Wreath from Nuremburg.
7. Coronation of the Virgin from Erfurt.
8. Albert of Saxony.
9. Mont of Ulrich von Gemmingen.
10. Ardenne Tomb.
11. Pier from Litchfield Chapter House.
12. Seated King from Lincoln.
13. St George from Westminster.
14. Pier from Winchester Chapter House.

GERMAN MEDIEVAL VESTIBULE.

in full pontificals, holding in one hand his beautiful crozier, still preserved at Oxford, the other being raised in benediction ; his face, beardless, and of an amiable expression, rests on a double cushion, the lowest being furnished with tassels ; his hands are without gloves or rings—the usual insignia of ecclesiastical dignity—two angels are seen at his head, and at his feet are three priests, intended to represent those whom he endowed with a legacy to pray for the repose of his soul. The sides of the tomb are ornamented with panels, capped with ogee arches, and separated by small buttresses. The Latin inscription, in old English letters round his tomb, is merely eulogistic, and contains no information.

This remarkable man was of obscure origin, and educated at a charity school in Winchester ; whilst yet young he became secretary to a gentleman, by whom he was presented to Edward III. Wykeham was then twenty-three years of age. The King appreciated and employed him. In 1356 he was appointed clerk of the Royal Works at Hendle and Yestamsted ; in 1359 to the works at Windsor ; in 1363, Warden and Justiciary of the King's forests ; in 1364, Keeper of the Privy Seal ; and, shortly afterwards, Bishop of Winchester and Chancellor of England ; about the year 1380, he founded his two celebrated colleges at Winchester and Oxford ; in 1373 he instituted a school at Winchester, and sought to reform the hospital of St. Cross ; he died in September, 1404, and was buried in his chantry chapel at Winchester.

Wykeham was not only great as a prelate and a statesman, but is remarkable for his ability as an architect, and to him are due some of the chief changes which led to the formation of the Perpendicular style.

GERMAN MEDIEVAL COURT.

The first piece of sculpture on the left hand, as we enter from the Nave, represents a Virgin and Child, standing on a bracket, from the Frauenkirche (Church of Our Lady), at Nuremberg ; it is attributed to Adam Krafft. Angels floating in the air, on each side of the Virgin, draw back her mantle, beneath the protecting folds of which kneel the faithful ; among them the Pope with triple crown, and a

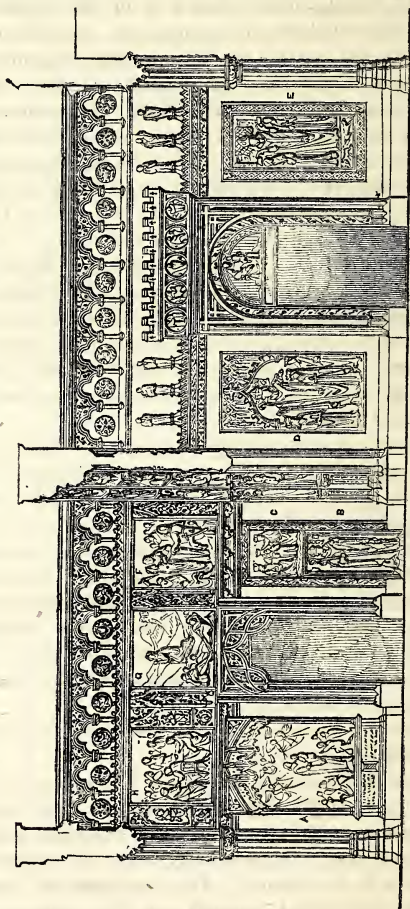
his costume ;

a notice of his life ;

his ability as an architect.

Virgin and Child, from Nuremberg, by Krafft ;

bishop, are prominent. On the right are civilians, probably the family by whom this work was presented to the church; their arms are sculptured by their side; beneath the canopy are seen two glorifying angels.



Denkendorf Doorway. Entrance to English Court.
 A Virgin and Child, by A. Kraft; B Munich Bishop; C Coronation of the Virgin, by A. Kraft; D Peter von Aspett;
 E Siegfried von Epstein; F The Betrayal—G The Agony—H The Last Supper, from St. Sebald's Church,
 Nuremberg, by A. Kraft.

ELEVATION OF WALL OF GERMAN MEDIÆVAL COURT TOWARDS BYZANTINE COURT.

a good example of late German Gothic;

It is an excellent example of the late German Gothic school of sculpture, marked by much feeling for nature

in the faces and hands, combined with very strongly marked and very unnatural conventionalities in the crinkled draperies, and accessories.

The inscription near the ground gives us two dates, its date.

1446 and 1447, much earlier than any of the works of Adam Krafft with which we are acquainted. Kügler cites as the earliest work attributed to him, the magnificent Tabernacle in Ulm Cathedral, commenced in 1469. His other works, principally at Nuremberg, are numerous and masterly, his *chef d'œuvre* being the celebrated * "Sacraments-hauschen" in the Church of St. Lawrence in that town, commenced in 1496, and completed in four years; it is 64 feet high, being however surpassed in that respect by his earlier work at Ulm (90 feet high). Five other similar tabernacles are attributed to Adam Krafft at Schwabach, Heilsbronn, Fürth, Kalchreuth and Kazwang (near Nuremberg). His style is characterised by great feeling and truth to nature, combined with much conventionality in parts; as an artificer, his skill was such, that it was commonly reported that he possessed a secret for melting stone and moulding it.

A notice of
Krafft's
works;

his style.

Above this, commences the first of a series of sculptures by the same artist, illustrating passages in the life of Christ, from the Church of St. Sebaldus, at Nuremberg. The first subject is the Last Supper, on the left; the Apostle whom Jesus loved lies reclined in his bosom. They are seated at a circular table; the centre figure is engaged in carving; whilst to the right, Judas Iscariot, with the price of his treachery in one hand, holds his cap with the other between himself and his master.

Other sculptures by him
from Nuremberg.

In the left corner are the small figures of the donor and his family.

The two pieces of ornament on each side are from the monument of the Virgin beneath.

The next panel represents the Agony in the garden of Gethsemane. An angel appears above to the left, bearing the cross and cup, in allusion to Matthew xxvi. 42: "If this cup may not pass away from me, except I drink it, thy will be done." His disciples are seen sleeping in the foreground beneath; in the distance is

* Literally a small sacrament house.

Jerusalem, and in the upper angle to the right, advance the Jews, preceded by Judas bearing the bag of money.

The third panel represents the seizure of the Saviour, who is seen in the centre grasped by two soldiers, one clutching his wrist, the other behind him, with the long moustache, seizing him by the hair. Judas, on the left, kisses him, and others are slipping a noose over his head, whilst on the right is seen Peter striking at the fallen servant of the High Priest. In the right hand corner are small female figures, probably the donors of this panel.

Peculiarities
of style;

The style of all these subjects is Naturalistic in the extreme, the creases of the flesh and the veins being shown. The countenances are homely, and marked by national and even local peculiarities, and the furniture is that in common use at the time; but the costumes are mainly conventional, and the drapery is characterised by an affectation in the folds singularly at variance with the simplicity of the nude portions; the strong relief in which they are cut affords good effects of light and shade. The date of their execution was about the year 1500.

date of execution.

Doorway
from Denkendorf;

The doorway beneath, leading into the Byzantine Court, is a good example of late German Gothic, with the characteristic intersecting mouldings, on a comparatively simple scale however. It is from the Monastery of Denkendorf in Wurtemberg, South Germany.

Coronation
of the Virgin.

On the right is a panel, by Adam Krafft, representing the Coronation of the Virgin, who is seen kneeling at the feet of God the Father, on the right, and God the Son on the left, both enthroned, crowned, and covered with large priestly copes. Above her appear two glorifying angels. The faces are fine, and the folds of the drapery cleverly arranged. Beneath this bas-relief is the monument of a bishop from Munich, a good example of late German Gothic from Munich, somewhat influenced by the Renaissance style. The effigy is in three-quarter relief, and clothed in full pontificals. On the border of his dalmatic, under Gothic tracery, are seen a civilian, a bishop with a nimbus, and a king with a nimbus. In one hand he holds a rich crozier, and in the other a book; he wears gloves richly jewelled and ringed, one ring being on his

Effigy of a
bishop from
Munich.

thumb. It forms an interesting portrait of a prelate of the fifteenth or sixteenth century.

The great door of the centre compartment is from the Frauenkirche of Nuremberg, one of the finest examples of Florid German Gothic; the church was built between the years 1355-1361.

The four lowest figures which ornament the portal are probably Zacharias and Elizabeth, the Virgin and Joseph. The Virgin is remarkable as being shown *enceinte*, with a dove beneath her waist, whose head is encircled with a nimbus. Above them are six seated figures on each side. The head of the door is filled in with sculpture, both on the side towards and on the one furthest from the Nave; that on the former is ascribed to Adam Krafft, and that on the latter to Veit Stoss. The lowest compartment on the side facing the nave, contains the birth of Christ to the left, and in the centre the adoration of the Magi, above which is the Circumcision. The statuary work is characterised by much simplicity and grace, marked by a strong German character.

its sculpture;

has a strong German character;

The first subject on the wall to the right of the door is similar to the one opposite to it on the left hand wall. The Father and the Son are placing a crown, remarkable for its foliated ornament, on the head of the Virgin. Both of them hold globes. Four angels at the back sustain the drapery, and they are all placed on clouds, typical of heaven. The graceful ornament of the canopy is formed by the symbolic vine: "I am the vine." The inscription at the base, on a scroll held by two figures, is, "Anno Domini, 1500. On St. Vitus' day, died * * * the * * * house Kebedi * * * the young * * * the last of that name, who lies here buried, to whom God be merciful." The panels beneath are examples of late German Gothic wood-work, and over them are two small but remarkable bas-reliefs of the Circumcision, and Christ teaching in the Temple, ascribed to Albert Durer (1471—1528). Above the coronation of the Virgin is a work of Veit Stoss, from the Rathhaus (Town-hall), Nuremberg, representing Justice between the Rich and Poor Man. The faces are fine, and the drapery ample. The poor man on the right is seen praying vainly for justice to a throned judge, on the

a coronation of the Virgin;

symbolism of the vine.

Albert Durer.
Veit Stoss.

other side of whom is the rich man, with purse in hand, ready to turn the scales in his favour with gold.

A notice of
Veit Stoss.

This excellent sculptor, who worked chiefly in wood, was born at Cracow, in Poland, about the middle of the fifteenth century. In early life his principal occupation was carving wooden crucifixes. About the year 1500, he settled at Nuremberg, at that time a central point of German art, and executed numerous subjects there, marked by the easy grace and cleverness peculiar to the master. He died A.D. 1547.

Christ bearing the
cross, by
Adam Krafft
from
Nuremberg.

The subject above this is Christ bearing his Cross, from Nuremberg, executed by Adam Krafft at the close of the fifteenth century. He is surrounded by the multitude, and having stopped to wipe the perspiration off his face, gives the cloth (the sudarium), miraculously impressed with his image, to St. Veronica. The drapery is ample, and well managed, and the light and shade effective. The original forms one of the stations of the Via crucis, or sacred path, leading from the town to that celebrated cemetery without its walls, in which lie the remains of Albert Dürer, and many another good and worthy burgher of the rich old city.

Statues from
Langen

and Glu-
tenberg;

the rose
wreath of
Veit Stoss
described;

The door into the English Mediæval Court is a composition surmounted by two statues of St. Paul and St. Peter, from the church of Langen, near Darmstadt. Beyond this is a very beautiful statuette of a Mary Magdalene, from the church at Glutenberg, on a small and beautifully composed corbel, beneath which is a St. George from the same church. Beyond these again is the celebrated rose wreath and cross, by Veit Stoss (1518) from the Church of St. Lawrence at Nuremberg. God the Father surmounts the cross, holding a globe in one hand, the other being raised in benediction; in front of him is the Holy Ghost in the form of a dove; the Virgin crowned, with the infant Jesus in her arms, is on his right; on each side are glorifying angels; this part rests on clouds, and represents the highest heaven. On the second range of clouds commencing at the left are David, Moses, an ecclesiastic, and St. John, and on the right of the cross, St. Peter, St. Paul, St. Luke, and another saint with a book, sustaining what appears to be a casket. Amongst the figures on the third range of

prophets
and saints;

clouds we recognise St. John the Evangelist, with a small dragon in his hand, and St. Jerome, with the lion. The remaining figures are of doubtful meaning.

Below these are female saints ; three, with crowns of martyrdom, holding a cross, a nail, and a chalice respectively ; (emblems of Christ's death ?) one holds a small Virgin and Child in her arms and another a box—probably Mary Magdalen.

Beneath, in the centre, is Christ seated on a double rainbow, with St. John on his left, and the Virgin on his right. The figure in the open coffin beneath, alludes to the Resurrection, and to the left we see the righteous rising from the earth and being led by the angels to Paradise, whilst to the right are shown the horrors of Hell, where monstrous creatures torture the wretched sinners. heaven and hell ;

The half-length figures on the top, commencing at the left, are St. Matthew, with a little angel at his ear ; St. George in complete armour ; a saint holding his head with both hands ; another with a heifer ; a saint with a book and chain, and three prelates ; a saint with a book, on which is perched a cock ; and a female saint with a chalice. None of these have the nimbus.

On each side are panels, representing, as we commence at the lowest on the left—No. 1, Zacharias and Elizabeth ; 2, Mary and Elizabeth ; 3, The Presentation at the Temple ; 4, The Holy Family, with a messenger entering the barn ; 5, The Adoration of the Kings ; 6, The Circumcision ; 7, Christ's entry into Jerusalem on an ass ; 8, The Last Supper ; 9, The Agony in the Garden. On the uppermost row to the right—1, The Betrayal (with much the same treatment as on the large panel opposite) ; 2, Christ brought before Pilate, who washes his hands of the deed ; 3, The Scourging of Christ ; 4, He is crowned with thorns and mocked ; 5, He is given to the Jews ; 6, He is seen by Mary ; 7, He rises from the grave ; 8, His Ascension into Heaven ; 9, The Creation ; and proceeding on the lowest row—The Temptation and Disobedience ; The Expulsion ; The Murder of Abel ; The Sacrifice of Isaac ; and Moses receiving the Tablets. subjects from the New Testament ;

subjects from the Old Testament.

Above this, is a remarkably beautiful Coronation of the A coronation

of the
Virgin, by
Peter
Vischer ;
a notice of
his works ;

Virgin, by Peter Vischer, the celebrated Nuremberg sculptor, whose earliest productions are of the date 1489, and who, after enriching his country with many beautiful works—the most celebrated of which is the very beautiful and elaborate bronze shrine of St. Sebald, in the church of that Saint at Nuremberg, commenced in 1506, and completed in 1519—died in 1529. He was a sculptor of unusual excellence, and remarkable as evincing in his works the gradual introduction of the Renaissance school of sculpture. The general composition resembles those already noticed ; a prelate with attendants kneels at the feet of Christ, his armorial bearings (a German foible) by his side. Angels are seen among the clouds at the Divine feet ; and, in the spandrels above, are two angels playing on instruments ; the semicircular head evinces the influence of the Renaissance style. The Latin inscription is “*Ad summum regina thronum defertur in altum angelicis prelata choris, cui festus et ipse filius occurrens matrem super ethera ponit.*” Which may be freely translated as—“The queen is borne to her throne on high by the angelic choirs, and the Son himself places his mother in the skies.”

a description
of the pre-
sent subject.

The Fools,
or Mum-
mers, from
Munich ;

The “Fools,” or itinerant Jongleurs, over the entrance to the Nave, are from the Town Hall at Munich. The variety of feature and expression in their faces is remarkable, and their limbs are distorted in the drollest and most fantastic manner ; among them is a negro, who worthily represents his national reputation of the present day. The fourth is apparently the leader ; they are shown as exhibiting their performances before an audience.

a remnant
of the
ancient
Jongleurs.

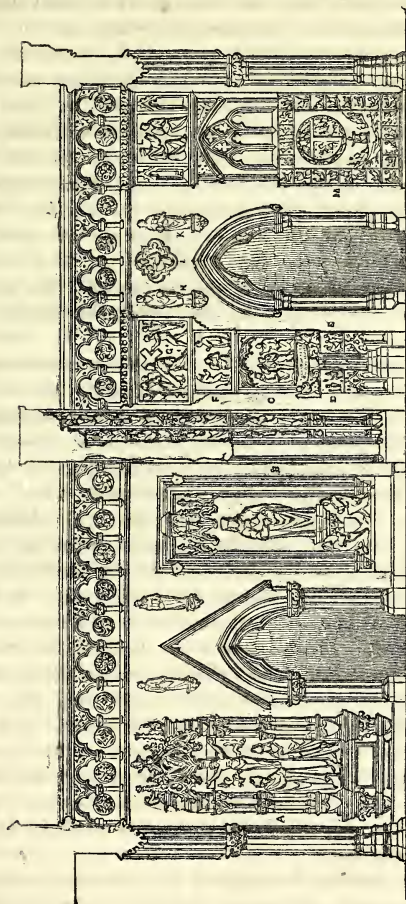
These wandering players were the remains of the old itinerant Jongleurs, who, in the sixteenth century, were almost extinct ; they were noted for their scandalous manners and lives, and from the high position which they held in the eleventh and twelfth centuries, had sunk to mere mountebanks.

The upper
arcade ;
a composi-
tion.

The upper arcade, throughout the German Mediæval Court, is composed of various pieces of German Gothic ornament, principally from Cologne Cathedral (fourteenth century). The bosses are principally from churches in Nuremberg.

Passing beneath the central Frauenkirche door, the

first monument on the left is that of Archbishop Peter von Aspett, from Mayence Cathedral. The inscription Monument of Peter von Aspett, from Mayence;



Entrance to English Court.

A Monument of Ulrich Von Gemünzen; B Monument of Albert of Saxony; C Coronation of Virgin, by Adam Kraft; D E Panels, by Albert Dürer; F Justice between the Rich and Poor Man, by Veit Stoss; G One of the Nuremberg Stations, by A. Kraft; L Coronation of the Virgin, by Peter Vischer from Erfurt; M Garland of Veit Stoss.

ELEVATION OF WALL OF GERMAN MEDÆVAL COURT TOWARDS THE CENTRAL TRANSSEPT.

round the edge informs us that the small figures of kings by his side are the Emperor Henry VII., King John of Bohemia, and Louis of Bavaria, who were crowned by the Archbishop; his great stature is a tradi- his great stature;

fac-simile
colours.

tional method of expressing superior sanctity. Aspett was instituted in 1305, and died A.D. 1320. The colours both of this and the subsequent Epstein monument are in *fac-simile* of those originally applied.

Wood-
carving by
Veit Stoss,
from
Nuremberg.

The doorway beyond it is a good example of late German Gothic, principally composed from an example given in the "Ornamenten des Mittelalters," by Professor Heideloff. The frieze of it is ornamented with subjects from a wooden crucifix by Veit Stoss, at Nuremberg, representing, 1st, to the left, Joseph and Mary adoring the infant Christ; 2, The Adoration of the Magi; 3, The Ascension from the Grave; 4, A group of admiring figures, the Virgin and the Apostles; 5, The Resurrection; and, on the return angles to the left, the Virgin and Christ in Glory; and to the right, the Descent of the Holy Ghost.

Monument
of Siegfried
von Epstein,
from
Mayence.

On the other side of the door is the grave-stone of Archbishop Siegfried von Epstein (1249), also from Mayence Cathedral. Of stature even more exaggerated than that of Archbishop Peter, he is shown crowning two German kings; his head rests on a cushion, and beneath his feet are the symbolic lion and dragon. The small inscription on the right, within the slab, of "Henriciras, Wilhl I_H Iolla," is probably the name of the sculptor.

Notice of a
bishop's
costume.

We adjoin a list of the different objects which formed a bishop's costume:—nearest his body is the *albe*, reaching down to the feet, and furnished with sleeves; over this comes the *tunic*, which reaches to a little below the knees; over this again, the *dalmatic*, somewhat shorter; and, over all, comes the *chasuble*, with long drooping sleeves, and cut in an oval form over the knees, the point being about on a line with the bottom of the tunic; from each side in front are seen depending the ends of the *stole*; over the left arm hangs the *maniple*; over the neck is worn a collar or band, with a pendant end in front, called the *pallium*; the broad band of the chasuble in front is called the *orphrey* of the chasuble; and the collar of the neck, and ornament sewn on the sleeves of the albe and at its foot, are called the *apparels* of the same. The mitre is of three kinds, *Simplex*, *aurifimbriata*, and *pretiosa*; the first made of fine linen or silk, the second bordered with gold, and the last richly

ornamented with precious gems, &c. The pastoral staff is of crook form at the end, more or less ornamented. Bishops and Abbots bore equally the pastoral staff; an Archbishop carries a crozier, or ornamental cross; a Patriarch, a double, or patriarchal cross; but a Pope nothing, although in some ancient monuments he is represented with a triple cross, or crozier. The jewellery, gloves, and richly-embroidered buskins, were marks of superior dignity, the former being principally confined to the clergy.

The cornice above these monuments is composed of various pieces of German Gothic ornament, principally from Cologne, over which are corbels from Soest, Nuremberg, Cologne, &c., supporting some excellent small statues in armour from the Hall of Gurzenich, Cologne (1441—1474).

Various
pieces of
ornament.

The first monument opposite Archbishop Siegfried is that of Uriel or Ulrich von Gemmingen, Archbishop of Mayence; it is an interesting example of the advance of the Italian Renaissance style in Germany; the lower portion being in a rough imitation of that style, whilst the upper parts are still designed with Gothic features.

Statues
from Hall
of Gurze-
nich,
Cologne.
Monument
of Uriel von
Gemmingen,
Mayence;

The prelate, in full pontificals, kneels at the feet of two others of superior stature, each of whom holds a book and pastoral staff; they are clad in rich vestments, joined with enormous fibulas, or "morses," over the breast, and wear gloves jewelled on the back, and covered with rings; on the robe border of the one to the right is the inscription, "Bonifacius ora pro nobis." The folds of all the drapery are marked by that peculiar crinkled appearance common in late German Gothic work.

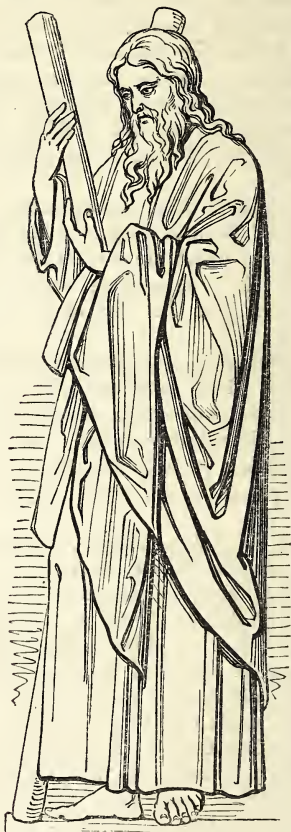
description
of the
figures;

How far German sculpture had degenerated at this time from its former excellence, now will be seen by reference to the woodcut (page 98) of a statue executed during the best period of German sculpture, copied from a series of the twelve apostles furnished us by Professor Hautmann, of Munich.

The Latin inscription beneath is to the following effect:— "To Uriel von Gemmingen, Archbishop of Mayence and Prince elector—a man of singular gravity of life and constancy of soul, who gave up this life after

inscription.

holding office four years, four months, twenty-three days,
Aged 45, A.D. 1545.



Statue of St. Andrew—German Sculpture.

The inscription on the ledge beneath, is, "Albrt. March. Brand. Archps. Mog. successor mortuo."

A statue
from Nu-
remberg.

The doorway is a composition ; in the gable head is a statue of the Virgin from Nuremberg.

On the other side of the door is the fine monument of

Albert of Saxony ; a noble example of German Gothic sculpture in the fifteenth century. The statue itself is simply draped and beardless, the cope being fastened over the breast with a richly-worked brooch, or morse, ornamented with a figure of St. Martin dividing his cloak with the beggar.

Monument
of Albert of
Saxony,
Mayence ;

At the base, two angels support shields charged with his armorial bearings. Above this is a bold projecting bracket, with the inscription, "Anno Salutis, 1484, Kalendis Maii." At the ledge are finely-grouped mouldings, round which is a laudatory Latin inscription ; the head is filled up with a beautifully-worked canopy, on each side of which his arms occur again.

its date.

Among the bosses of the arcade, the emblems of the four Evangelists over the gallery entrance, and at the side, four cardinals and a pope, are from the vaulting of Cologne Cathedral.

Bosses from
Cologne.

On each side of the Frauenkirche door, are the large statues ; of the Virgin from the church of St. Egidius or Giles, at Nuremberg, with a crescent at her feet, beneath a canopy whose pinnacles are topped by small figures ; and of the Virgin from the central pier of the principal doorway of the Cathedral, at Augsburg.

Virgin, from
Nuremberg ;

from Augs-
burg.

The equestrian statue near the entrance to the gallery is that of St. George from the cathedral square at Prague, cast in bronze by Martin and George von Clussenbach, in the year 1373, but owing to an injury, restored, Fiorillo tells us, in the year 1562. This restoration could only, however, have been partial. The hero seated on his charger, fully armed (except his head, which is bare), pierces the dragon with his lance ; he is clad in armour, with gauntlets, elbow-pieces, shoulder-plates, cuirass (with overlapping ends called "renones") and all down the front of the legs, of plate, the rest being of chain mail ; his toes are pointed, and the whole suit is a valuable study of armour, as used in Germany at that period of the fourteenth century when plate armour was becoming general, and chain mail disappearing. The saddle is particularly curious and fanciful—a close fitting ringed coat is shown over the body of the horse, whose head is bare ; on the right knee-piece are the initials A.K. and T.C.K.

Statue of St.
George from
Prague ;

his armour

valuable as
a study.

THE GALLERY.

Arderne
monuments
from Elford
Church ;

costume of
the knight ;

its colour.

Lady
Arderne ;
colour ;

Advancing from the German Mediæval Court into the gallery, the first monument, commencing with the central line of subjects, is the very beautiful one from Elford Church, Staffordshire. There is no inscription on it, but it is traditionally assigned to Sir Thomas Arderne, who died 1391, and his wife Matilda. The recumbent effigies are in alabaster. The knight's head rests on a jousting helmet, with a crest of feathers ; on each side of him are angels ; he wears a chain mail hood, with the collar of Henry IV. round it (SS, for Soverayne, Henry's motto)—his head is protected by a conical helmet with a wreath round it ; his face is exposed, his cuirass swoln, and his gauntlets gadded or knobbed ; his feet are pointed, and he wears long rowelled spurs ; at his feet is a large lion ; his weapons are a straight, richly-worked sword, and a dagger pendant from a jewelled belt round his loins.

Mr. Richardson, the sculptor, who restored the Arderne monument a few years ago, found that the leaves of the coronet and ends of the plume had been bordered and tipped with gold, the plume, red, the borders of the plate armour and details, gilt ; the ground of the SS collar, green ; the letters, buckle, and jewel, gilt ; the belt and handle of sword, crimson and gold ; the details and fastenings of sword and dagger, gilt, as were also the escallopings of the jupon, the waist fillet, and the spurs, the fastenings of the last being red and gold ; on the mane and tail of the lion was some gold, and the mouth was red ; the chain mail, gilt.

Lady Arderne's face and hands were flesh colour ; the ground of the lower cushion, crimson, its tassels green and gold ; the upper cushion, green, with transverse lines of gold, tassels, gold and white ; the head-dress and flowers, gilt, the leaves green and the hair brown. The mantle was blue, lined with red and edged with gold ; the SS collar, gold on a green ground ; on the outer dress were some remains of brown and gold ; the lining, green ; kirtle, crimson ; sleeves, white ; buttons, gilt, and the girdle, white and gold.

On each side of the lady's head is an angel, and her feet rest on a dog, the symbol of fidelity ; the drapery falling over the dog is exceedingly well managed, and both statues have great merit as works of art.

Round the sides of the tomb are mourners, whose costumes are valuable examples of those common in Henry IV.'s reign ; and angels bearing coats of arms beneath quatrefoiled arches ; they are exceedingly well designed and executed.

The next altar-tomb, proceeding along the gallery, is one formed of panelling taken from the tomb of Sir Giles Daubeny in Westminster Abbey. Upon it (as a temporary resting-place) have been fixed the restored effigies of King Richard II. and his Queen, Anne of Bohemia, from Westminster Abbey. The recumbent statues and slabs are of metal ; the hair of the king is bound with a fillet, his mantle is furnished with a hood, and the drapery falls in broad and well-disposed folds. The head of the queen is uncovered, and her hair flows unconfined ; her mantle is fastened over her bosom by a band ; she wears a tight bodice buttoned down the front, and a small girdle with a long end, pendant from a jewelled buckle. The indenture for making the tomb and statues is in Rymer's "Foedera." The artizans employed were Henry Yevell, and Stephen Lote, masons of London, and Nicholas Broker, and Godfrey Prest, copper-smiths of London.

The two "images" were to be of "Coper et Laton endorrez"—copper and latten gilt—with the hands of each joined and bearing sceptres ; round the edge is a Latin inscription, curious for its jingling rhyme, containing the date of Anne's death (1394).

Richard II., son of Edward the Black Prince, was born at Bordeaux, where his father held court as Duke of Aquitayne ; he was totally unfitted for his high station, and in 1399 Parliament deposed him, and conferred the crown on Henry Bolingbroke (Henry IV.). In that year, or in 1400, he was murdered at Pontefract Castle.

In the centre, under the vaulted roof, is the beautiful octagon font from Walsingham, Norfolk, of the close of the fifteenth century. Its sides, ornamented with very

her effigy ;

sides of the tomb.

Tomb of Sir Giles Daubeny.

Effigies of Richard II. Anne of Bohemia, from Westminster ;

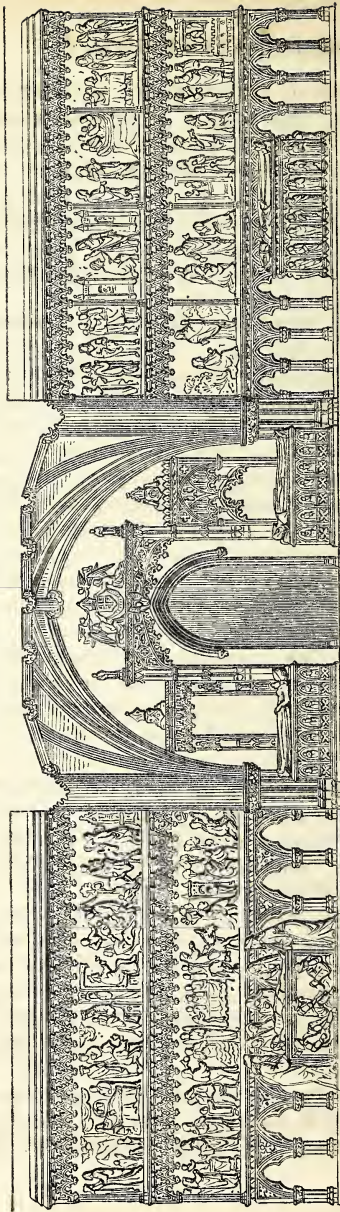
names of artificers ;

date of Anne's death.

Notice of Richard's character ;

his death.

The Walsingham font ;



Notre Dame
Arches.

Deposition, from
Mayence.
Notre Dame Bas-reliefs.

Early relics.

Joan of Navarre.

Rochester
door.

Henry IV.

Notre Dame.

Weinsburg Mounment, Later Series.
Bas-reliefs.

ELEVATION OF BACK WALL TOWARDS GALLERY.

beautiful specimens of sculptural art, the subjects of which are the seven sacraments, have been beautifully restored by Mr. Phyffers. Commencing with the first on the left of the Crucifixion, which occupies the eighth side, we have—

1. Marriage. The priest is made large, to indicate his ^{subjects of} sanctity. ^{the panels ;}

2. Ordination. A richly dressed and dignified prelate blesses the neophyte.

3. Baptism. A venerable priest is seen immersing an infant in a font.

4. Penance. A priest gives directions as to the disposal of a child, bandaged in swaddling clothes, whilst the guilty mother is seen kneeling in penance.

5. Mass. The priest holds up the sacred wafer ; attendant acolytes kneel on each side.

6. Confirmation. A priest blesses a girl—very gracefully designed—whose good angel pushes aside the devil, who appears to be in bonds.

7. Extreme Unction. A priest stands with the holy ointment by the bed-side of a dying man ; in front, his female relatives are weeping.

Angels support these eight sides, and in the niches of the shafts beneath, are seated the four Evangelists with their proper emblems ; St. Matthew, an angel, St. John, ^{emblems of} an eagle, St. Mark, a winged lion, and St. Luke, a ^{the Evan-} winged bull ; the other figures probably represent fathers ^{gelists ;} of the church. The grouping, expression, and drapery of these subjects are very admirable.

The font rests on a double pedestal, the upper one being cut into a cross, by steps ; they are both richly ornamented with foliated panels. The fonts of Worsted and East Dereham (1468), both also in Norfolk, bear ^{similar} a close general resemblance to this of Walsingham. ^{fonts.}

The next monument is that of Sir Giles Daubeny, ^{Monument} from Westminster Abbey. The figure is of alabaster : ^{of Sir Giles} the head, which is finely executed, rests on his jousting ^{Daubeny,} helmet ; the hands are joined in prayer ; the armour is ^{Westmin-} plate, with an undercoat of mail ; on the left shoulder of ^{ster ;} his mantle is seen the Order of the Garter, which occurs ^{his costume ;} again under his left knee ; his feet rest on a lion, and on the soles are two curious little cowed figures,

probably indicative of two priests or monks salaried to pray for his soul.

date of execution,

The date of this monument is about the year 1507, in which year his lady died. The knight himself died in 1500; he was Lord-Lieutenant of Calais, and Chamberlain to Henry VII., by whom he was honoured with the Order of the Garter.

Richard Beauchamp from Warwick;

The fine monument beyond is that of Richard Beauchamp, Earl of Warwick, from the Beauchamp Chapel, Warwick, one of the noblest and most interesting monuments in England. The altar-tomb is of gray (Purbeck) marble; the effigy of the Earl is of brass, gilt; his head, uncovered, rests on his jousting helmet; his hands are raised but not joined, he is clad in complete plate armour, and his feet rest on a species of griffin and a muzzled bear; over the effigy is a hearse of brass hoops gilt, and at the ends of four of the poles which form it, are enamelled shields, pendant from oak leaves, in quatrefoils charged with the Beauchamp, and other armorial bearings.

his costume;

peculiarity of inscription.

The sides and ends of the tomb are ornamented with figures of brass, gilt, beneath enriched niches; they represent mourners, relatives, &c., with their arms enamelled on shields beneath them. The inscription round the monument is remarkable as having the bear and ragged staff—the armorial bearings of the Earl—used for punctuation.

The contract found by Dugdale;

The contract for the chapel, and tomb also, was found by Dugdale among the corporation papers at Warwick; it is dated 1453. The chapel was commenced in 1442, and the whole, with the tomb, was finished in 1465, at the expense of 2481*l.* 4*s.* 7*d.*, about 40,000*l.* present value. By this very interesting and useful record, which we have not space, unfortunately, to give, we find that Thomas Stevyns, Coppersmith, made the metal slab; William Austen, "Founder," of London, cast, worked, and made of the finest "latten" (a species of brass) gilded, the "weepers," and to his great credit, the fine latten statue of the brave knight himself; Bartholomew Lambespring, Dutchman and Goldsmith of London, covenanted to "repair, whone, pullish, and to make perfect to the gilding," the same; and John

artificers' names;

Bourde, of "Corff Castle," Dorset, Marbler, made the marble tomb.

The other names engaged in the chapel, painters, ^{other names} glass-stainers, &c., are all English; ^{all English;}

The ledge of the tomb has an inscription, telling the manner of his death, and the translation of his body from France to Warwick; in place of which, we prefer to give a brief notice of this extraordinary character, whose placid countenance affords but little idea of his energetic and restless spirit.

Richard Beauchamp was born in 1381; at the age of ^{a notice of} nineteen he was created a Knight of the Bath at the coronation of Henry IV.; a few years later he declared himself the queen's champion against all comers, and gained such renown that he was especially retained by the king. ^{his life.}

At the age of twenty-three, he defeated Glendower, the Welsh rebel, and took his standard; he was at the battle of Shrewsbury, and soon afterwards was honoured with the Order of the Garter.

At the age of twenty-eight, he went to Palestine and fought a duel on his way, at Verona, with an Italian knight, whom he severely wounded. At Jerusalem he was royally entertained by the Soldan's deputy, and spent three years on his way home, visiting all the European courts, and gaining ever increasing renown by his prowess, strength, and courteousness at tournaments, an amusement he appears to have been passionately fond of. At the coronation of Henry V. he was made High Steward of England, and Governor of Calais; for his distinguished valour at the siege of Caen, he was created Earl of Aumerle, and shortly afterwards, when, on his way to Paris, on a diplomatic mission, his passage was opposed by the Earls of Vendôme and Limousin with 5000 men, he defeated them with a very inferior force, and one of the earls was slain by Warwick's own hand. The Commons appointed him guardian to Henry VI.; in the first year of whose reign he raised the siege of Calais, and "*sore noyed the contry with fire and sword.*" On the death of the great Duke of Bedford he was appointed his successor as Lieutenant-General of France, and died a few years afterwards at Rouen, in the

year 1439. His daughter became wife of Richard Neville, the celebrated "King Maker."

A Deposition, from Mayence;

The monuments against the wall of the gallery commencing at this end, are first, a Deposition of Christ, from Mayence Cathedral. This was a favourite subject with the sculptors of the late Gothic period, and the same subject, treated in miniature, is carved in a similar style on the door of the Sacrament-house at St. Sebald's Church, Nuremberg.

described.

The Saviour is seen extended on the tomb, crowned with thorns; two venerable figures, in costumes somewhat fanciful, support the mortuary cloth at each end, and at the back are the Marys bearing ointment to anoint the corpse with. On the face beneath are three soldiers asleep, in plate armour, with cross-bow, halbert, axe, &c. The whole is finely designed, and evidently founded on studies from nature; marked, however, by the peculiarities of the late Gothic school in Germany, in which, judging from the character of the folds, new and crumpled linen was used to model drapery from. We have no clue to the name of the artist.

Artist unknown.

Incised slabs.

Adjoining this is a magnificent example of an incised tombstone, from one now preserved in the Ecole des Beaux Arts, Paris. The introduction of this custom arose from the fact of many persons being buried beneath the pavement of the church, in which case raised effigies were out of the question, and so *incised* slabs of similar design to the raised ones were let into the floor. Some of the earliest examples are of the thirteenth century, and at the close of that century, *brass* slabs were introduced as more durable.

Bishop Beckington's monument, Wells.

Over the Rochester doorway (centre) is the upper portion of Bishop Beckington's monument, from Wells Cathedral. This bishop died in the year 1465, and his monument is a fine example of the Perpendicular style. We have alluded to the colouring of this monument in reference to that of the Rochester door.

On the left-hand side is a portion of the open screen-work from Bishop Bubwirth's Chantry, Wells Cathedral, over which is a mitre and shield from the cornice of the Audley chapel, Salisbury Cathedral. On the right is some canopy-work from the collection of the late

Mr. Cottingham ; the two long side pieces of niche work are from Bishop Jocelyn's chantry, Wells Cathedral. These are surmounted by a mitre and shield from Bath Abbey Church. Over the central portion of the entire composition will be a bas-relief from the monument of Bishop Sherburne, at Wells Cathedral, containing his shield and mitre, supported by angels, &c.

The two effigies on each side of the entrance to the court are those of Henry IV. and his Queen, Joan of Navarre, from their tomb in Canterbury Cathedral.

Effigies of
Henry IV.
and Joan of
Navarre,
from Can-
terbury ;
their
crowns ;

The statue of Henry IV. is one of the most splendid of the regal series, and is remarkable for its magnificent crown, which, says Mr. Planché, is probably an imitation of the splendid "Harry crown, broken to pieces and pawned by Henry V. in 1415, for wages to the knights who served with him in France." The long tunic, with pocket holes in front, is richly embroidered at the openings and the borders of the sleeves ; a cope covers the shoulders and descends in front to the girdle ; the inner tunic has a roll collar sitting close to the neck, and the mantle of state, with a broad edging of embroidery, is connected not only by cords and tassels, but by a splendidly jewelled band passing over the chest." The closely shaven head was a general fashion at the close of his reign and during that of his successor.

costume of
the King ;

The Queen presents a valuable and interesting example of the costume of her time ; both effigies wear the SS collar, a characteristic ornament of the king's reign, the meaning of which is not very satisfactorily ascertained, but which is supposed to stand for "Souveraine," Henry's motto when Earl of Derby.

of the
Queen ;

supposed
meaning of
the SS
collar ;

Henry IV., son of John o'Gaunt, was born in 1366 ; he was created Duke of Bedford by Richard II., and after his father's death became Duke of Lancaster and Earl of Derby ; being banished by the King he retired to France, but in 1399 he returned to England, and, Richard being deposed, was proclaimed King ; he died in the year 1413. Joan, his second wife, was daughter of Charles I. of Navarre ; she died A.D. 1437.

notice of the
life of Henry
IV. ;

his queen ;

The tombs are composed by an upper row of very beautiful panels containing figures of kings and angels from the stalls of Lincoln Cathedral ; the lower range

the tombs
are composi-
tions.

being beautiful examples of the Decorated style from St. Stephen's Chapel, Westminster (1330-1354).

Monument
of Arch-
bishop
Weinsburg,
from May-
ence;

his
costume;

Beyond it is the noble monument of Archbishop Conrad of Weinsburg, from Mayence Cathedral. The excellent effigy of the prelate—whose face is worthy of particular attention for its truth to nature—rests in full pontificals; his head is covered with a richly worked and jewelled mitre; his hands are gloved, jewelled, and extravagantly covered with rings; his right hand bears a jewel-studded book, his left a very ornamental crozier; his chasuble or cape is decorated with emblems of the Evangelists, and his feet rest on a lion, to the right and left of which are shields, with his arms.

date of his
death;

Bas-reliefs
from Notre
Dame, Paris.

Above him is seen the head of Christ with a cruciform nimbus, on a sudarium, supported on each side by an angel. The Latin inscription round the ledge contains his name and titles, &c., with the date of his death, Oct. 19, 1396.

The fine bas-reliefs on the wall, above these monuments, are from Notre Dame, Paris, and will be found described at the end of the French and Italian Mediæval Court, to which they properly belong. The large pier on the garden side of the gallery opposite the further side of the German Court, is the central pier of Lichfield Chapter-house, a most characteristic example of the Early Decorated style; next to it is a sitting king from Lincoln Cathedral—forming one of the series from which the two in the Mediæval Court are taken. St. George, from Henry the VII.'s Chapel, Westminster, stands beside this figure, and further on is the central pier of Westminster Chapter-house—a beautiful specimen of the late Early English style.

Wells sta-
tues;

At the back of the groined porch we have Christ crowning the Virgin, from over the principal doorway of the west front, Wells. Mary wears a hood, and over that a foliated crown; her feet rest on a cushion. The Saviour is represented, also, with a foliated crown, flowing hair, and a beard. He carries a globe and sceptre, and his feet are bare, the right foot resting on a lion. The drapery and attitudes of both these seated figures are very good. On the back of the niches where they stand at Wells, Mr. Cockerell found the remains of painting and gilding. The pedestal is also from Wells Cathedral.

The alabaster monument beneath the window is that of John of Eltham, Earl of Cornwall, a son of Edward III., from St. Edmund's chapel, Westminster Abbey. This young prince was born at Eltham Palace, Kent, 1315, and died at Berwick-on-Tweed, aged nineteen. When he was buried at Westminster, the Prior claimed and obtained a large sum of money in lieu of his armour, which it was customary to present at the altar. The young Earl is represented cross-legged, in complete armour, and wearing a coronet of ducal form, one of the earliest known examples of the kind. Although cross-legged, the Prince had never visited Palestine, but was under a vow to do so, when he died. The period in which he lived affords fine examples of effigied statues, amongst which are conspicuous those of Edward III. himself, Edward the Black Prince, and John of Eltham, all in this collection, and another son of the king's, William of Hatfield, in York Cathedral. "The military costume of Edward the Third's reign," says Mr. Planché, "presents several striking novelties : the improved visored *bascinet* and *camail* worn always for war, the crested helmet being reserved for the lists. The magnificent *jupon*, emblazoned with the wearer's arms, or richly and fancifully embroidered ; its constant and sumptuous companion, the "baldric" or military belt ; the casing of the body so nearly in complete steel, that *plate* armour may be said to commence from this period, are all unequivocal testimonies of the chivalric spirit of the age, and the splendour with which it was considered incumbent and politic to invest the honourable profession of arms."

Monument
of John
of Eltham,
Westmin-
ster ;

his coronet ;
the earliest
ducally one
known ;

novelties in
armour.

The traceried window toward the gardens is a beautiful example of the Decorated style (fourteenth century), from Holbeach Church, Lincolnshire. The stained glass with which it has been filled by Messrs. Hardman and Co. of Birmingham, represents Architecture, Painting, and Sculpture.

Window
from Hol-
beach, Lin-
colnshire.

The next statues are those of King Ina and Queen Ethelburga, from the fourth tier of Wells façade. Ina wears a foliated crown, a plain tunic, and a mantle, or dalmatic ; his hair is flowing, and he is bearded. With his right he points to a scroll, probably his decree in favour of the conventual church at Wells, which he

Statues
from Wells ;
King Ina ;

founded, and of Glastonbury Abbey, which he restored.

Queen
Ethelburga.

His queen, Ethelburga, wears a foliated crown ; a mantle fastened by a fibula over her bosom ; a girdle with a long pendant end, and an almoniere, or alms pouch ; her hair is unconfined, and the expression of her face very feminine ; her drapery is well arranged, and falls especially well over her feet ; she bears a casket, probably an oblation for one of the churches above noticed. The Anglo-Saxon king Ina flourished in the eighth century.

Capitals
from
Southwell
Minster.

The capitals of the groined porch are from Southwell Minster, Lincolnshire, and are among the most beautiful examples of Decorated foliage, executed in the latter half of the fourteenth century, in the kingdom.

The next subject on the garden side of the gallery is a very singular pier from Winchester Cathedral. We also find here some panelling from the collection of the late Mr. Cottingham, forming a pedestal for an interesting, though rudely sculptured cross from Pocklington Church,* near York. Next to this is an Early English cap and pier from Wells Cathedral, known as the Shoemaker and Monkey Cap. The last subject on the garden side of the gallery is a pier and cap, from the church of Bishop's Cannings, Wiltshire, a very fine example of the first period of the Early English style.

THE FRENCH AND ITALIAN MEDIÆVAL COURT.

Statues from
Paris ;
Chartres.

Entering from the Nave, the first figures over Bishop West's door are examples of very late French Gothic, in which the influence of the Renaissance style is strongly marked (close of the fifteenth century). Over the canopy nearest the Nave is a "Virgin," from the church of Sainte Marguerite, Paris, and above the other, an alto-relief of the Presentation of the Virgin, from Chartres Cathedral ; nearest the Nave, over the door, is a small figure of a female saint, and on the other side, a small angel (excellently designed), from the chapel of St. Piat, Chartres Cathedral, built in 1349. Proceeding onwards, the ground

* The cast from this cross has been kindly presented to the Company by S. Leigh Sotheby, Esq.



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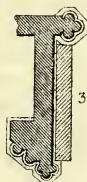
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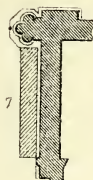
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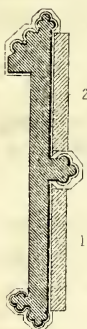
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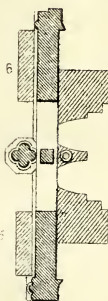


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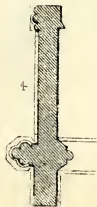
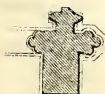
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6

5

1. Arcade from Notre Dame Paris
2. " " " "
3. " " " "
4. Door from Notre Dame Paris.
5. Arcade from Notre Dame Paris.
6. " " " "
7. " " " "
8. Richard Beauchamp, Earl of Warwick
9. Winchester Pier
10. Focklington Cross on Winchester Pannelling.
11. Shoemaker & Monkey on Cap: Wells
12. Cap Bishop Canning's Monument
13. Figure of Justice by Giovanni Pisano from Pisa on pedestal formed of Altar of Or-San-Michele by Orca and Bas-reliefs from Rouen

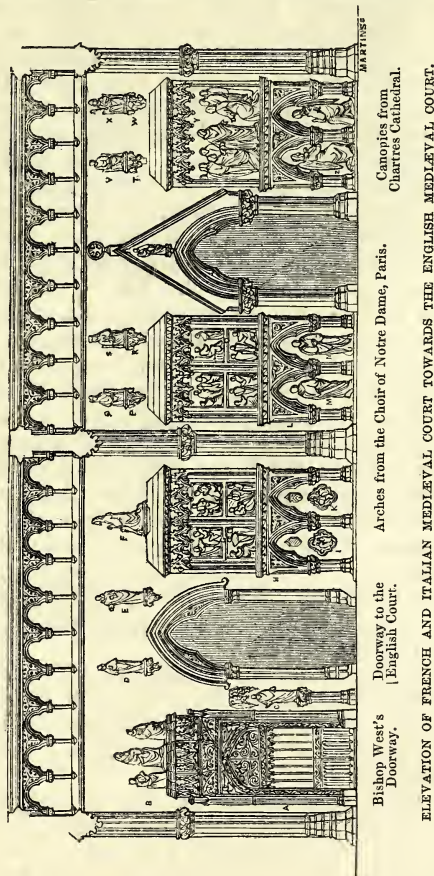


4

FRENCH & ITALIAN MEDIEVAL VESTIBULE.

range of arches are from the choir—thirteenth century portion—of Notre Dame at Paris. These deserve particular attention for the excellence of their natural foliage, symbolic monsters, &c., and are peculiarly good specimens of early French Gothic work. The canopies above are

Arches from
Notre Dame,
Paris.



from the later portion of the same choir (fourteenth century).

Chapel of
St. Stephen,
Notre Dame,
Paris.

Over the first arches is a group of four medallions, from the chapel of St. Stephen, Notre Dame, Paris. Above them is Stephen, the Protomartyr, from the same chapel.

Sainte Cha-
pelle, Paris;

Chartres ;

Paris.

Passing beneath the centre arches, the same arrangement of the arches from Notre Dame is continued. The first statues above on the left side are two seated figures from St. Stephen's chapel, Notre Dame, Paris, on corbels, from the oratory of Louis XI., in the Sainte Chapelle, Paris, built in 1245 by Pierre de Montereau. Over the arch of the adjoining door is a beautiful statue of the Virgin and Child, the gable being topped by a cruciform nimbus from Chartres Cathedral. On the right side of the door near the ground, are two very fine kneeling figures from Chartres Cathedral, surmounted by a bas-relief from the choir of Notre Dame, Paris, the description of which—the series being continued into the gallery—we defer to the end. The corbels above the canopies are from the oratory of Louis XI. in the Sainte Chapelle ; supporting small seated figures, the one of Benevolence or Pity (nearest Nave) being from Chartres Cathedral, and the other from St. Stephen's chapel in Notre Dame, Paris. On the opposite side—commencing at the gallery end—the ground range of arches is from the later series of the Notre Dame choir, within which are three adoring angels from the Sainte Chapelle, Paris. Above these is one of the bas-reliefs from the choir of Notre Dame, surmounted by canopies from the later series of the same choir. The statue of Christ teaching, is from Chartres Cathedral. He has the cruciform nimbus, the drapery is good, and it is an interesting example of early French Gothic sculpture.

Christ
teaching,
from Char-
tres.

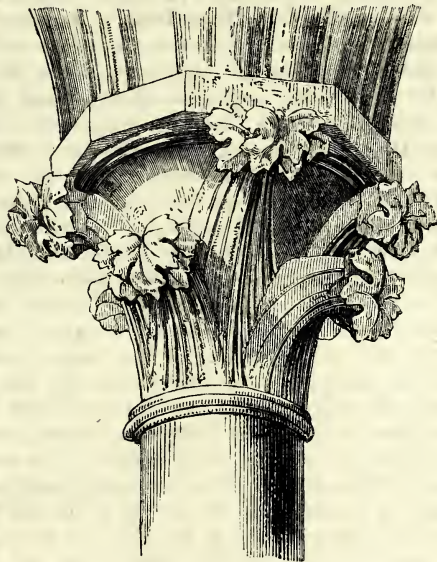
Nino Pisano.

The half-figure of the Virgin and Child, over the door, is by Nino Pisano, from the small church of La Spina, Pisa. Nino was the son of the celebrated Andrea Pisano ; the time of his death is unknown, but his last work bears the date 1370.

Paris.

The lower arch beyond the door is from the early portion of the choir of Notre Dame, Paris, surmounted by one of the bas-reliefs from the choir of Notre Dame (described, as above stated, with the entire series) ; the canopies above are from the later portion of the same choir.

The peculiarities of foliage at Notre Dame, interesting as examples of early French Gothic work, are in some measure illustrated by the accompanying wood-cut.



A Cap, from Notre Dame, Paris.

The small statue of the Virgin is from Amiens Cathedral (1220—1288.)

Beneath the window is the infant Christ in a cradle, from Chartres Cathedral. Passing the Certosa window is one of the early arches from the choir of Notre Dame, within which is a boss with the Coronation of the Virgin, from Vezelay Church, Burgundy, remarkable for its excellent grouping and drapery; the bas-relief above is from Notre Dame, representing the Assumption of the Virgin, a work of great merit, surmounted by canopies from the later portion of Notre Dame choir, above which are two figures with their canopies from Chartres Cathedral. The jambs of the last door contain twelve seated figures from the chapel of St. Stephen, Notre Dame, Paris; the upper portion is crowned with rich canopies, called the

Excellent group from Vezelay Church.

Various remarkable examples of French sculpture.

Iron-work
from Notre
Dame,
Paris.

New Jerusalem canopies, from Chartres Cathedral ; and, lastly, comes the magnificent iron-work of the south door, west front of Notre Dame, at Paris.

Extract
from the
Abbé
Sauval.

Sauval, in his "Antiquities of Paris," says that these hinges were executed by Biscornette, a famous smith of the sixteenth century ; but their style points to a much earlier period (probably the early part of the thirteenth century), though they may have been restored by him. "The iron of the doors," he says, "has been admirably bent (*roulé*) by Biscornette. The sculpture, the birds, and the ornaments, are marvellous ; they are made of wrought iron, the invention of Biscornette, which died with him. He melted (*fondoit*) the iron with an almost incredible industry, rendering it flexible and tractable, and gave it all the forms and scrolls (*enroulements*) he wished, with a '*douceur et une gentillesse*' which surprised and astonished all the ironworkers. Gaegart, '*serrurier du Roi*,' broke off some pieces of the hinges in order to discover the secret ; but confessed that he got nothing for his pains and experiments, and had great difficulty to use even that little ; these gates have been made 120 years, and are yet admired by all smiths. The wonder is that none of the trade have ever been able to tell precisely the mode of manufacture ; some say it is cast (*fondue*) and filed up, others that it is wrought with the hammer, others that it is '*fer moulé*,' which they call '*fer de barreau*,' the most skilful of them think that it is cast iron without any soldering. However, the secret died with Biscornette, for nobody ever saw him work." It is traditionally reported that Biscornette entered into a compact with the doer of all evil to aid him in these beautiful hinges. Our own opinion is that they are of wrought iron, that they were executed in the latter part of the thirteenth century, and that all that Biscornette ever did to them, was, most probably, to repair them ; and we may add that M. Boulanger, in the year 1844, made hinges for the church of La Madeleine at Vezelay, of quite as fine a character and at an expense little exceeding what cast-iron hinges would have cost.

Evidently
wrought
iron.

Remarkable
sculptures
from the
choir of

The sculptures in relief from the choir of Notre Dame at Paris deserve particular attention as fine examples of art in the early Gothic era, in which the influence of

the Great Nicolo Pisano, as illustrated by the accompanying sketch, may be doubtless perceived ; an influence which we believe to have had more effect on the style of Gothic sculpture, than is usually attributed to it.*

Notre
Dame,
Paris.



St. Peter giving the keys to St. Dominick.

(From the Tomb of St. Dominick at Bologna ; by Nicolo Pisano)

They are probably of the thirteenth century ; but we may remark here, that reliable information as to the Cathedral of Paris is scarce ; the voluminous “*Cartulaire*,” or records of Notre Dame, published in 1850 by M. Guerard, containing hardly any notices of its constructional history.

The first of the series commences in the gallery at the entrance to the French Mediæval Court on the lower range ; the subject being the Meeting of Mary and Elizabeth ; beyond which is the Angel appearing to the Shepherds—not injudiciously represented on a small scale, as an adjunct only to the actual history. 3. The Nativity. 4. The Adoration of the Magi or Kings ; the

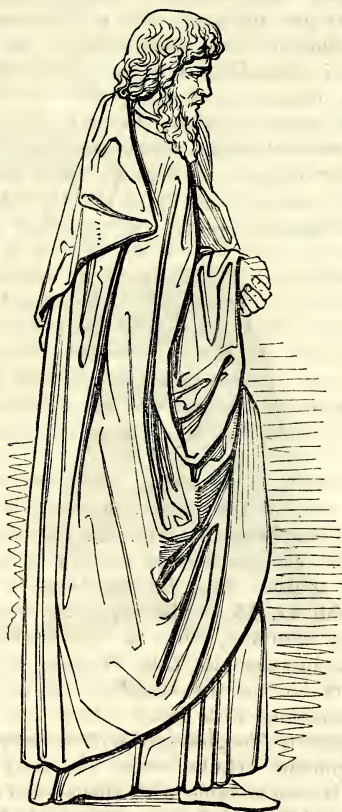
Earlier series
described.

* In Galignani’s “*Guide to Paris*” they are ascribed to the year 1352 ; this date most probably applies only to the later series.

Virgin is throned and crowned, and above the infant Christ is seen the guiding star and angel. 5. The Massacre of the Innocents, with Herod on the left, in whose ear the devil is seen whispering. 6. The Flight into Egypt, very well conceived, and interesting as a proof how closely the conventional treatment of sacred subjects was followed down to the sixteenth century; the small shrine containing two children, apparently on an altar, may be intended for a way-side chapel. Returning to the entrance, the first subject on the upper range is No. 7. The Circumcision. 8. Christ with the Doctors; the drapery of the Virgin is peculiarly well arranged. 9. John baptising Christ; the Saviour is here first represented with a nimbus or glory round his head—the meaning and history of which has already been noticed in the Handbook of the Byzantine Court. 10. The Marriage at Cana, and the miracle of converting water into wine; the hand of the Saviour is raised in the act of benediction. 11. Christ's Entry into Jerusalem. 12. The Last Supper. (This will be found in the French Mediaeval Court itself, as well as the following.) 13. Christ washing the Disciples' Feet. 14. The Agony in the Garden; and, close to them, the Saviour praying to the Deity, whose head is encircled by a nimbus and surrounded with clouds, one hand being extended in benediction.

Later series. The other series, of somewhat later date, commences on the other side of the central doorway, with Christ appearing to Mary Magdalen after his resurrection from the dead. The composition and drapery of the figures deserve great praise. The Saviour bears a spade, in allusion to John xx. 15, "She supposing him to be the *gardener*, saith unto him," &c. 2. The traditional subject of Christ blessing the holy Women, or the three Marys—remarkable for the excellence of its grouping. 3. Christ discoursing with Peter. (John xxi. 15, &c.) 4. Christ appears to Cleophas and another disciple as they journey to Emmaus. (Luke xxiv. 13, &c.) A little farther on he is seen at table with them—and "he took bread and blessed it, and brake, and gave to them, and their eyes were opened and they knew him, and he vanished out of their sight." (Luke xxiv. 30, 31.)

5. Christ appears for the third time to his Disciples, "and taketh bread and giveth them, and fish likewise." (John xxi. 13). 6. The Incredulity of St. Thomas; the composition and expression of the principal figures are of great merit. 7. Christ sending forth his Disciples to preach. (This is placed in the French Mediæval Court.) 8. The Miraculous Draught of Fishes. (John



Statue of an Apostle, from a drawing by Professor Hautmann of Munich.

xxi. 4 to 9.) Simon Peter hearing that it was the

Lord, who stood on the shore, "girt his fisher's coat unto him (for he was naked), and did cast himself into the sea, and the other disciples came in a little ship."

9. The last subject would appear to illustrate passages of St. Luke (xxiv. 45 to 49), where the Saviour appears to his disciples, and explains the nature of his mission to them.

The excellent arrangement of drapery evinced in this series, was a marked feature in the best Gothic style throughout Europe. The illustration on the preceding page serves to demonstrate the success with which it was treated by the German sculptors.

Statues on
floor of
Court.

Statues by
Nino Pisano
from Pisa;

Looking towards the Nave, the statues placed on the ground are, St. Peter and a Madonna and Child, from the Church of La Spina at Pisa, by Nino Pisano. The Madonna is crowned, and carries the infant Christ, clothed, and almost upright, on her left arm; the



Head of the statue of the Virgin, by Nino Pisano, from the Church of La Spina at Pisa.

drapery, attitude, and hands are very beautifully designed. St. Peter holds in his right hand a book, in his left a key; his drapery also is excellent; the influence of the German Gothic sculptors on the style of these statues is very marked. Nino flourished about the middle of the fourteenth century.

The statue in the centre of the court is by Giovanni Pisano, and from its holding a pair of scales would seem to represent Justice. The eight small figures beneath typify the Virtues and Sciences ; the inscriptions are illegible, but we recognise Art, with a pair of compasses, Charity, with babes, and Wisdom, with serpents. The pedestal is formed by a portion of the altar in the church of Or San Michele, Florence, by Andrea Orcagna, one of the most beautiful examples of Italian Gothic existing. The remainder of the pedestal is formed by a beautiful series of bas-reliefs from Rouen Cathedral ; of the best period of the French Gothic style.

by Giovanni
Pisano ;

Andrea
Orcagna.

Giovanni was son of the great Nicolo Pisano, whose fame he worthily sustained, though inclining in his manner to the Gothic or sentimental style, rather than to the revived Antique, as commenced by his father : he was born about the year 1240. Among his numerous productions are to be particularly noted the fountain at Perugia (1280) ; a pulpit in St. Andrew's Church, Pistoia (1301) ; and another in Pisa Cathedral (1320). The Campo Santo at Pisa was designed by him, and he was honourably buried there in the same grave with his father, A.D. 1320.

Notice of
Giovanni
Pisano's
works ;

Andrea di Cione, generally called Orcagna, was born at Florence, A.D. 1329 ; he is celebrated both as a painter, architect, and sculptor, in which characters, his masterpieces are—the frescoes in the Campo Santo, Pisa ; the Loggia dei Lanzi, Florence ; and the High Altar of Or San Michele, Florence, from whence the present example is taken. He died in 1389. This High Altar is chiefly composed of white marble, richly decorated with bronze and mosaic work, inlay of glass, and excellent sculptures by Orcagna himself ; his name is engraved on it with the date 1359. No cement was used on this work ; the marble slabs being joined together with bronze rivets, and on the nicety with which they fitted Orcagna particularly prided himself. It is still in excellent preservation, and is certainly one of the richest examples of ornamental Mediæval art in Italy.

of Andrea
Orcagna ;

his High
Altar at
Florence.

Looking towards the gallery, are a statue of St. Genéviève, the patron saint of Paris, and another of the Virgin, from Notre Dame, Paris.

COURT OF MONUMENTS OF CHRISTIAN ART.

Monument
of a lady,
from Chi-
chester ;

The first example of Mediæval Art on the extreme left—entering from the Nave—is a beautiful monument from Chichester Cathedral, called that of the Lady Abbess, which appears to belong to the close of the fourteenth, or beginning of the fifteenth century.

her effigy
described ;

The recumbent effigy represents a female in the dress of the period, her head being supported by two angels in graceful attitudes.

The face is young and pleasing ; her bare hands are joined in prayer, and her feet rest on two dogs ; the drapery of this figure is particularly worthy of notice for its excellent arrangement. The sides of the tomb are filled in with quatrefoils, alternately containing mourners, and plain shields supported by bits of foliage, among which we remark the holly and oak as beautifully executed. The upper interspaces are filled in with angels' heads, and the lower ones with natural ornament, among which the ivy and woodbine are exceedingly well rendered.

admired
by Flaxman.

The figures and drapery of the mourners are of an excellence which merits particular notice ; and the whole monument was preferred by Flaxman to any other in the kingdom.

It has been suggested that this effigy represents a Lady Arundel.

Cantilupe, Bishop of Hereford, in whose honour the noble shrine which meets the spectator's eye, on entering this Court on the left from the Nave, was erected, died in Italy, A.D. 1282, and was canonised in 1310. The shrine is composed of freestone ; under its cinquefoiled arches are seated knights with their feet resting on dragons and lions ; they are all in chain-mail, with surcoats, and the face exposed ; the ornament of the spandrels, partly natural and partly conventional, is exceedingly well arranged and executed. From the absence of any statue on this monument, from its peculiar composition and flat roof, it would appear not improbable that this

so-called tomb served only to sustain a reliquary or chasse, containing the bones of the saint ; and this supposition is strengthened by the great number of miraculous cures said to have been effected on worshippers who implored the saint's aid, at his *Shrine*.

The next monument, on the right of the one last described, is that of Edward III., from Westminster Abbey. Professor Donaldson, in an interesting paper on a proposed restoration of the tombs in Westminster Abbey, delivered at the Royal Institute of Architects, in 1852, thus describes this beautiful monument (the lower portion of which, as it has but one side, it has not been attempted to restore):—

Edward III.
from Westminster ;

“ This is a magnificent memorial, consisting of a lower pedestal, 4 ft. high, divided into four quatrefoiled panels with highly elaborated tracery, having central metal shields, exquisitely enamelled and emblazoned with the arms of England and France. This pedestal is surmounted by the altar or pedestal tomb (here reproduced), which has on each side six canopied niches ; to these are still attached the bronze figures, 18 inches high, richly enamelled on the surface. The tomb is of Petworth marble, and though the architectural enrichments are generally decayed, enough remains to supply authorities for every portion. The venerable figure is of brass, of noble features, with a flowing beard ; the ensigns of royalty—two sceptres denoting his double kingdom—which the hands once held —have been destroyed. The figure is surrounded by a recumbent bronze tabernacle of elaborate tracery, with numerous figures beautifully cast and wrought, and although many portions are deficient, yet they exist in other parts, and might, with little expence, be replaced. There is, above the tomb, a richly worked oak canopy, almost entire, and wanting little to restore it to its original splendour. Yet scanty as the sum would be to render this tomb as perfect as when it was first put up, the spirit is wanting to render this tribute to the conqueror of Cressy, the father of the Black Prince, to him who won the field of Poitiers, who founded the Order of the Garter, and erected Windsor Castle. On the margin of the table the aged monarch is described as ‘ the glory of England, the flower of past

monument
described by
Professor
Donaldson.

Monument
of Cantilupe
from Here-
ford ;

probably
shrine.

kings, the type for future ones, a clement king, the peace giver to his people.'” *

The Percy
Priest, from
Beverley
Minster.

On the extreme right is the richly-worked monument from Beverley Minster, usually known as that of a priest of the Percy family, and ascribed, in the Glossary of Architecture, to about the year 1350. This ecclesiastic is clad in very ornamental vestments; his uncovered head is within a cowl, and rests on a cushion with an angel on each side of it; his hands are joined in prayer, and his feet rest on a lion. The sides of the tomb form a small building in miniature, with traceried windows separated from each other by buttresses.

Mr. Williams, in a letter dated from Northumberland House, has kindly furnished us with extracts from the family pedigree, from which it would appear that this monument commemorates George Percy, a grandson of Harry Percy, so well known as Harry Hotspur, and son of Henry second Earl of Northumberland, who was a prebend of St. John's, Beverley, about the year 1450—1460; the date, however, appears rather too late to agree with the style of this particular monument.

Statues from
Chartres.

The two large statues of the Virgin, on each side as we proceed onwards, are interesting examples of early French Gothic sculpture (thirteenth century), from the celebrated cathedral of Chartres.

Monument
of Bishop
Bridport,
from Salis-
bury

Advancing into the Court, the first monument in the centre, to the left, is that of Bishop Bridport, from Salisbury Cathedral, an exquisite example of the Early English period, remarkable for the beauty and chasteness of its foliated ornament.

date of his
death;

Egidius or Giles de Bridport died in December, 1262. Under this prelate the great work of Salisbury Cathedral was brought to completion. The tomb is altar-shaped, and supports the effigy of the deceased, cut in alabaster, and clad “in pontificalibus.” The sculptures between the arches represent various passages in the bishop's life, his birth, education, preferments, &c.

sculptures
on it.

Monument
of Bishop
Wakeman,
from
Tewkesbury.

To the right of it is placed the very elaborate monument of Abbot Wakeman, from Tewkesbury, a fine example of the Perpendicular period.

* Somewhat inaptly, since his reign is marked by a continued series of warlike expeditions.

Wakeman was the last of the Tewkesbury Abbots, and on the confiscation of the Abbey and its domains by Henry VIII., became chaplain to the monarch.

He was instituted first Bishop of Gloucester after the Reformation, and died A.D. 1549.

The two colossal statues beyond these monuments from the upper tier of sculpture on the façade of Peterborough Cathedral, and represent St. Andrew and St. Philip, two of the saints in honour of whom the church was dedicated. St. Andrew is hooded, and holds the peculiar cross which derives its name from him. The date of their execution appears to have been the early part of the thirteenth century.

Wakeman,
last Abbot ;
date of his
death.

Colossal
statues from
Peter-
borough.



Head of the Lady Abbess, from Chichester Cathedral.



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